COMICS VALUES MONTHLY

U.S.A.
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SUPERMAN
MEMORIAL ISSUE
INTERVIEWS WITH SIEGEL & SHUSTER BYRNE & MORE
WHO REALLY KILLED SUPERMAN?
SUPERMAN ON TV & MOVIES
COMPLETE PRICE GUIDE TO SUPERMAN COMICS & COLLECTIBLES
EXCLUSIVE DEATH OF SUPERMAN PULL-OUT POSTER

HERE LIES EARTH'S GREATEST HERO

SUPERMAN #75 ON SALE NOV. 20

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COMICS VALUES MONTHLY

SUPERMAN MEMORIAL ISSUE

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Dialogue Balloons & Captions

As you read this special issue, the Man of Steel has already died, saving the "fictional" world from the menace known as Doomsday. Press material released on Superman's demise has reached global proportions in the "real" world. In fact, Superman's death was cover-featured in October, in an issue of the daily newspaper, *Newsday*.

Jerry Siegel and Joe Shuster's creation is an American icon, whose origins from Krypton and supporting cast – Lois Lane, Jimmy Olsen, Perry White and Lex Luthor – are known to youngsters eight to 80. They not only single-handedly revolutionized the comic book industry, making it a legitimate publishing vehicle, but also created the genre known as "superhero adventure" complete with secret identity, super powers and quest for justice.

Eventually, this Superman would become a folk hero, appearing in movies, television and radio adventures. Because of his super abilities, his Boy Scout attitudes and his mild-mannered Clark Kent persona, he became a part of American culture. As part of that culture, he was subject to plenty of parodies (Mad's Superduperman and Marvel's Stuporman); religious discussions (baby Kal-El sent to Earth, similar to Moses being sent along the Nile to eventually be the savior of the Jews according to Biblical tales); psychological diatribes (the bizarre love triangle between Clark, Lois and Superman); and scientific speculation (Can Superman mate with Earthly human females?).

As with all legends, he's appeared in music, too. Besides the classic themes of the 1950's television and 1970's-1980's films, pop musicians have thrown him into songs as well as either cameos or full-fledged themes. Examples include the Kinks' "Superman", Donovan's "Sunshine Superman", The Bears' "Superboy" and The Spin Doctors' "Jimmy Olsen's Blues". Subtler examples include Genesis' "Land of Confusion" (..."Superman, where are you now?") and Jethro Tull's "Thick As a Brick" ("...Superman for president, let Robin save the day...").

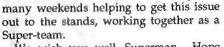
All this is kind of strange. I've had my memories of Superman. When I co-created *Comics Collector* for Krause Publications, lo those many years ago, the first issue spotlighted Superman's 45th anniversary. It was pretty cool. We covered Superman comics, toys and books. When it came time to do something concerning the Big Red "S", I jumped at the chance be part of it with this special issue you now hold in your hands. (Talk about deja vu!) Subsequently, it took a great deal of time, effort and insanity to get this issue on the stands. We had a lot of help. Patti Jeres, assistant manager of DC's marketing publications, opened the doors to DC's secret headquarters for us to invade. She was helpful directing us in people to contact, and acquisition of graphics. If it weren't for her, we wouldn't have been able to get the scoop on *The Death of Superman*. Mike Carlin, editor of the Superman titles, provided us with his own insights as well as contact with the creative crew of the Superbooks. Dan Jurgens and Brett Breeding provided us (at very short notice) an exclusive Death of Superman poster. This poster was proposed as the poster for *Superman* #75. Just think of it as the version that could have been. You can choose which poster you like better.

We'd also like to add to our list of thanks our guest writers, who wrote their material on very quick notice as well; Jay Sumsion comes from the world of television writing and production; Ron Goulart is a science fiction writer who dabbles in comics as a writer and historian; Tom Andrae is a writer on comics collecting who provided us a reprint of the final interview of Joe Shuster; and last, but not least, C.J. Scharacene, who works in an animation studio in New York. Also, an additional thanks goes to Robert Beerbohm in California, who was one of our major consultants in prices and listings.

Of course, we sure couldn't have done it without our in-house staff who put in many weekends helping to get this issue out to the stands, working together as a Super-team.

We wish you well, Superman. Hope you're resurrected real soon.

See you in the funny papers,



Neil Hansen

THE GOLDEN AGE OF THE MAN OF STEEL

by Ron Goulart

Superman was the first superhero and the most important comic book character ever created. He was conceived in Cleveland in the early 1930's by author Jerry Siegel and artist Joe Shuster, who had met in high school. It took Superman several years to find a publisher, but in 1938, he finally got a break and started appearing in DC's *Action Comics*. Superman single handedly turned the fledgling comic book business into a major industry, changing the look and the content on the four-color magazines forever. There had never been anything like him in comics before and his success paved the way for the multitude of costumed crime fighters that followed.

The thirteen-page story that introduced the Man of Steel in *Action Comics* #1 (June 1938) was mostly cobbled together from Siegel and Shuster's unsold Superman newspaper strip. It offered a one-page introduction to the new hero, listing his birthplace as "A distant planet" and making no mention of his real parents. Page two began in the middle of the story, with the costumed Superman carrying a pretty nightclub singer through the air. It introduced mild-mannered Clark Kent and his trouble prone newspaper co-worker, Lois Lane, who was already giving him the cold shoulder.

Superman was a pioneer who had the field of superheroism entirely to himself. He functioned not in some fantastic comic book universe, but in an approximation of the United States in the late 1930's. Siegel and Shuster were fascinated by speculating what a man with super powers might accomplish in the everyday world they lived in; a nation recovering from the Great Depression and on the verge of entering WWII. Even though Superman battled a mad scientist or runaway plague now and then in his first years in business, he concentrated on helping widows, orphans and working stiffs, while seeing to it that crooks, corrupt politicians and war mongers got what they had coming to them.

AS THE LAD GREW OLDER, HE LEARNED TO USE HIS STRENGTH THAT HE COULD HURDLE SKYSCRAPERS . . .
. . . LEAP AN EIGHTH OF A MILE . . .
. . . RAISE TREMENDOUS WEIGHTS . . .
. . . RUN FASTER THAN A STREAMLINE TRAIN --
. . . AND NOTHING LESS THAN A BURSTING SHELL COULD PENETRATE HIS SKIN!
WHAT TH' --? THIS IS THE SIXTH HYPODERMIC NEEDLE I'VE BROKEN ON YOUR SKIN!
TRY AGAIN, DOC!
THE PASSING AWAY OF HIS FOSTER-PARENTS GREATLY GRIEVED CLARK KENT, BUT STRENGTHENED A DETERMINATION THAT HAD BEEN GROWING IN HIS MIND.
CLARK DECIDED HE MUST TURN HIS TITANIC STRENGTH INTO CHANNELS THAT WOULD BENEFIT MANKIND
AND SO WAS CREATED--
SUPERMAN
CHAMPION OF THE OPPRESSED, THE PHYSICAL MARVEL WHO HAD SWORN TO DEVOTE HIS EXISTENCE TO HELPING THOSE IN NEED!

Initially, he wasn't anywhere near as "super-powered" as he later became. He was fast as the dickens and could outrun a streamlined train; he could lift tremendous weights, and was especially good at hoisting automobiles over his head; he could rip steel doors in half; and bullets bounced over him. However, he couldn't fly and so he got around by enormous leaps which could span up to an eighth of a mile. It took him a while to realize that he was invulnerable and early on he could be knocked out by such things as exploding shells. He didn't develop X-ray vision for a while either.

Kids recognized Superman as something special almost from the first moment they saw him lift a hoodlum-filled car over his head. Although the sales of the first three issues of *Action Comics* weren't especially impressive, the fourth one took off. Sales soon climbed to five hundred-thousand copies a month and by 1941, the magazine was selling close to a million copies. Although Superman continued to appear in *Action Comics*, DC added a separate *Superman* magazine in 1939, which reached a circulation of one million-two hundred and fifty thousand by 1940.

Continuing to branch out,

WHEN CLARK REACHES HIS APARTMENT....
THIS DEMANDS FURTHER INVESTIGATION--FROM SUPERMAN!
SHORTLY AFTER THE COLORFUL MAN OF TOMORROW HURTLES THRU THE DARK SKY...
TRACKING DOWN SOMEONE AS COLD AND CRUEL AS "THE ARGUS" WILL BE NO CINCH!
AND LATER--HE ALIGHTS ATOP THE BALCONY OUTSIDE THE GAYFORD MANSION....
ONE CLUE HE'S SURE TO HAVE LEFT BEHIND!
HIS FOOTPRINTS! MY MICROSCOPIC VISION MAKES THEM APPEAR AS CLEAR AS SIGN POSTS!
SUPERMAN LEAPS DOWN TO THE ROAD BELOW AND FAILS TO SIGHT SHADOWS CREEPING TOWARD HIM.
AND HERE'S WHERE HE STOOD WHEN HE TAMPERED WITH MY CAR'S BRAKES!
SUDDENLY SEVERAL POLICEMEN SPRING AT THE MAN OF STEEL...
IT'S SUPERMAN!
GRAB HIM!
A MOMENT BEFORE THE POLICE REACH HIM, SUPERMAN DIVES AT THE GROUND AND BURROWS OUT OF VIEW...!
I'D BETTER EXIT!
STOP HIM!
AN INSTANT LATER HE POPS OUT OF THE GROUND BEHIND THE OFFICERS...
WERE YOU GENTLEMEN PASSING ME?
THERE HE IS!
DON'T LET HIM GET AWAY!
BUT OFF RACES SUPERMAN SO SWIFTLY THAT HE IS OUT OF VIEW IN MOMENTS...!
IT WOULD BE USELESS TO ATTEMPT TO REASON WITH THEM!

Superman got a newspaper strip of his own in 1939. It was there that the first detailed account of his origins appeared. The destruction of the planet Krypton was first depicted and the baby Superman was illustrated rocketing to earth, like a streamlined Moses, in a ship of his scientist-father's invention. *Action Comics* #1 had covered this entire scenario in one caption, simply saying, "As a distant planet was destroyed by old age, a scientist placed his infant son in a hastily devised space-ship, launching it toward earth." The newspaper strip, however, devoted two full weeks to Superman's folks and the dire events leading up to his emigration.

Some of the best known lines associated with Superman, originated not in the comics, but on the radio show which began broadcasting nationally over the Mutual Broadcasting System in early 1940. It was on this radio show, broadcast out of New York, that such memorable phrases as "Up, up and away!" and "This looks like a job for...SUPERMAN!" were first heard. The former was always followed by a great rush of wind, indicating that Superman had just leapt from a rooftop or out of a window. His first irrefutable flying, as opposed to impressive hopping, took place on the radio show.

The show's opening was built around the unforgettable introduction... "Faster than a speeding bullet! More powerful than a locomotive! Able to leap tall buildings at a single bound! Look! Up in the sky! It's a bird! It's a plane! It's... Superman! Yes, it's Superman. Strange visitor from another planet, who came to earth with powers and abilities far beyond those of mortal men. Superman, who can change the course of mighty rivers, bend steel in his bare hands, and who, disguised as Clark Kent, mild-mannered reporter for a great Metropolitan newspaper, fights a never-ending battle for truth, justice and the American way!"

Superman's conquest of the media continued in 1941 when he reached the movie screen, starring in the first of a series of seventeen animated cartoons. Released by Paramount, they were produced by Max Fleischer. Brightly colored and imaginatively designed, they were drawn in a broad shouldered, angular style, similar to 1930's WPA (Works Progress Administration) murals come to life. The emphasis was on action, featuring Superman's battles with Nazi agents, mad scientists, Japanese spies, revitalized mummies and erupting volcanoes. He also managed to rescue Lois Lane from some terrible fate each time out. It was in these cartoon shorts that Clark first ducked into a phone booth to strip to his superhero outfit.

It took the publishing business almost a full year to notice Superman's popularity and then to realize that it might be possible to duplicate his success with similar characters. DC introduced Batman in *Detective Comics* #27 (May 1939), and Wonder Man, the first out-and-out Superman imitator, came along at the same time. Sandman followed, along with The Flame, The Blue Beetle, Amazing Man, The Human Torch, Sub-Mariner, The Flash, Hawkman and Captain Marvel. 1940 saw the arrival of dozens more.

By 1941, comic books meant costumed heroes to most people. In 1942, *Business Week* reported that kids were spending an estimated fifteen million dollars a year on comic books. "Superman has shown the way in a new field of publishing," the magazine reported.

On the covers of the first two issues of *Superman*, DC called their increasingly popular hero "The one and only Superman." It's one of the paradoxes of comics, however, that the character was unique and yet capable of being imitated. DC did sue some of the earliest impersonators, including Wonder Man and Captain Marvel, the latter being the Man of Steel's most successful rival.

Like many other pioneers, Superman was eventually overtaken by younger competitors. Although he inspired the superhero industry, he faded from the top of the sales charts long ago. Perhaps his death will help revitalize his career.

An Interview With Super-Creators Siegel & Shuster

Interview © 1992 by Thomas Andrae

I'm a member of the baby-boomer generation, and thus was too young to have read the Jerry Siegel and Joe Shuster version of Superman. I grew up with the granite-jawed, barrel-chested hero of the Eisenhower years, which was drawn by Wayne Boring. Like the general who ran the country, this Superman was rather stolid and bland; I found little in him which sparked my imagination. It was George Reeves' portrayal of the Man of Steel on television in the mid-fifties which first made Superman an identifiable figure for me – and my first real hero. Here was a champion who was not only super strong, but kind and loving – both the ideal father, and a hero a child could emulate. Reeves made me a lifelong Superman fan.

Nevertheless, there was another Superman whose presence I had glimpsed in books about comics and their famous creators. When I was young, I had wanted to be a cartoonist, so I had avidly read books about the masters of the field. These histories gave me my introduction to Jerry and Joe's work and careers. Indeed, it was the only chance I had to read about them or their creation, for this was a time before reprints, comic specialty shops, comic book dealers, and fandom. The early days of comics were a great mystery to me, and I wondered what the early Superman and his adventures had been like.

Fortunately at the time, there was a local book store which sold Golden Age comics. They sold them for what now seems an incredible price, two for a nickel, presumably thinking that because they were old they weren't worth the current comics cost. But to me they were worth millions! It was here I first read the early adventures of Batman, Captain Marvel, Sub-Mariner, Donald Duck, and Superman. I acquired a number of very rare back issues, splurging my nickels on old comics; including what I believed to be **Superman** *#1. I couldn't tell for certain because the copy was coverless. However, the art and stories were so different, and looked so ancient, I knew it had to be that prized first issue.*

Here was a Superman that bore little resemblance to the comic book hero I had grown up with. Brash, dynamic, and totally self-confident, he had a vitality I had rarely associated with the character. Moreover, he not only fought criminals, he was a champion of "the helpless and oppressed", a fiery social activist who fought against prison brutality, juvenile delinquency, and callous mine owners. And, rather than a bland defender of law and order, he battled the government and was wanted by the police. He was a rebel who, in Jerry's words, was "a thorn in the side of the establishment." Cocky and tough, he was the incarnation of other Depression era rebels like Jimmy Cagney and John Garfield. No wonder he captured the hearts of the nation's kids.

I wondered, how had Jerry and Joe come to invent a character so unusual and daring? There were many unanswered questions, and the histories of comics provided few answers. Siegel's few quotes were endlessly recycled, but no in-depth information existed. I longed to know more.

Years later I was fortunate enough to meet Jerry at the 1976 San Diego Comic Book Convention. He was very gracious, but reluctant to grant interviews. Jerry and Joe had become virtual recluses who shunned the spotlight, and never talked much about their creation in print. With the help of Joe's friend and well-known Superman collector Gary Coddington, I interviewed Jerry, Joe, and Joe's wife Joanne. It was the first and only extensive interview they ever gave, and it is published in this issue.

As they told me about their days as budding cartoonists at Glenville High, I began to go back to those Depression-scarred years. Joe had worked under the most onerous conditions. His family was so poor that he had few art supplies, and would draw on wrapping paper, wall paper and the backs of calendar pages, in his parents' unheated apartment. But their poverty did not defeat them; they dreamed of one day becoming rich and famous cartoonists, and strove toward that reality. As they told me about the day they created their famous character, their voices raised in excitement, and I could picture them bursting with enthusiasm at imbuing such a daringly imaginative concept with life.

They had poured their hearts and souls into this creation, investing him with their own personalities: both were shy and bespectacled – the Clark Kents of Superman's alter-ego. There was much more to this self-referencing: Jerry had always wanted to be a reporter, and Clark Kent fulfilled his dream of becoming a crusading journalist; while Joe had been an avid weight-lifter, and modeled Superman's physique after an idealized version of himself.

Joe's art had much to do with the early Superman's tremendous success. It combined a futuristic, Art Deco look, evident in his famed bullet trains, with a cartoony style that drew upon Roy Crane's **Wash Tubbs** *and the illustrative art of Alex Raymond's* **Flash Gordon** *and Hal Foster's* **Tarzan**. *Unlike the sober and serious icon he would become, the early Superman had a glint in his eye and a devil-may-care attitude that Shuster had taken from his film idol, Douglas Fairbanks, Sr.*

Joe was often so rushed by deadlines that he was not able to put the kind of detail into his Superman strips that he would have liked. These demands meant simplifying his art, making it look almost childlike. But this look also gave a charm and élan to his Superman that his more detailed and heavily-muscled successors lacked. To see how great Shuster's talent was, it is necessary to glance at the beautiful watercolors he did for the George Lowther Superman book, or at his pre-Superman art, such as **Dr. Occult** *and the science-fiction* **Federal Men** *issues, which have the look of finely wrought engravings.*

Jerry and Joe had to endure five long years of waiting before Superman saw print. They persisted in the face of rejection after rejection, because they had unblinking faith that one day their creation would be published, and would transform their lives. They lived to see Superman become one of the best known characters in popular fiction, so identifiable that it would be hard to imagine a time when he didn't exist.

Superman would become the comic book industry's first star; the inspiration for myriad imitators. His popularity would revolutionize the medium, transforming a

cottage industry into a multimillion dollar business.

Joe is gone now, and a giant of the industry has passed into legend; but his work lives on, a testament to the courage and vision of two kids who triumphed against all odds, and dared to follow their dreams.

***

1980." That was in 1926 or 1927. It was one of the few things I've ever saved.

Siegel: 1980 seemed like the distant future then.

Shuster: My favorite comic strip in those days was *Little Nemo* by Windsor McCay. It was very imaginative, and that was the sort of fantasy I grew up with and loved.

Siegel: Me too. I used to love *Little Nemo*. And I remember that when I was a kid, someone had told me how you could rub a printed drawing with a candle wax candle, put it down on a piece of blank paper, and take a heavy object and rub the back of the paper, and the whole thing, color and all, would be transferred. I used to love to do that with the comics, including *Little Nemo*, which was also one of my favorites. This was years before Joe and I met.

Shuster: Also Jerry and I did a comic book together –

Siegel: That was later; it was after we did our fanzine *Science Fiction*. I've already mentioned how in 1929 I put out this fanzine; I definitely wanted to be a science-fiction writer. Since I was running into a little trouble in getting other people to go along with my desires and publishing my stuff, I began publishing it myself. Then, after I met Joe, we immediately began working on a wide variety of different types of comic strips: funny strips and adventure strips. We did a strip about a cave man and showed it around to the syndicates. That was one of our first collaborations, but not the very first. It wasn't too long after that *Alley Oop* came out, and we did a double take. And then another strip that I had done before getting together with Joe – I worked with another artist through the mails – was called *The Time Crusaders*. It was about some fellows who travelled around in a time machine and had adventures in the past and future. I presented it, and not too long after that, *Brick Bradford* came out.

Shuster: One of the first comic strips we ever did together was called *Interplanetary Police*.

Siegel: Right. It was one of our first strips – perhaps the very first. I really can't give you too much detail, except that, as the title suggests, it was about the adventures of the police in the distant future, with the adventures taking place on various worlds. Something funny in connection with it: I submitted it to United Feature Syndicate. Joe and I waited breathlessly. Then one day we got a letter in the mail, and it said United Feature Syndicate on it, and my heart started pounding, and I opened it. There was a real short letter, and the first line was "Congratulations!" And I thought, "Boy, we've made it." Then what was the rest of the letter? "This is an interesting strip, but we can't use it" – something like that, which was quite a letdown.

SUPERMAN
BY JEROME SIEGEL AND JOE SHUSTER
JUST BEFORE THE DOOMED PLANET, KRYPTON, EXPLODED TO FRAGMENTS, A SCIENTIST PLACED HIS INFANT SON WITHIN AN EXPERIMENTAL ROCKET-SHIP, LAUNCHING IT TOWARD EARTH!
WHEN THE VESSEL REACHED OUR PLANET, THE CHILD WAS FOUND BY AN ELDERLY COUPLE, THE KENTS.
LOOK, MARY! — IT'S A CHILD!
THE POOR THING! — ITS BEEN ABANDONED!
THE INFANT WAS TURNED OVER TO AN ORPHAN ASYLUM, WHERE IT ASTOUNDED THE ATTENDANTS WITH ITS FEATS OF STRENGTH...
WE — WE COULDN'T GET THAT SWEET CHILD OUT OF OUR MIND.
WE'VE COME TO ADOPT HIM IF YOU'LL PERMIT US.
I BELIEVE IT CAN BE ARRANGED. (—WHEW! THANK GOODNESS THEY DIDN'T FIND HIM AMID THOSE HE WRECKED THIS ASYLUM!)
THE LOVE AND GUIDANCE OF HIS KINDLY FOSTER-PARENTS WAS TO BECOME AN IMPORTANT FACTOR IN THE SHAPING OF THE BOY'S FUTURE...
MOM LISTEN TO ME CLARK! THIS GREAT STRENGTH OF YOURS — IT'S NOT NORMAL! YOU MUST USE IT TO BENEFIT MANKIND!
BUT WHEN THE PROPER TIME COMES, YOU MUST USE IT TO AIDMANKIND!

But we did various other strips. We also did a strip about two pals who own some sort of mechanism which enables them to peer anywhere in the world, through walls or anything, and listen in on what gangsters are saying, and then get busy scotching the villainy. In a way, that was the forerunner of Superman's super vision and X-ray vision, only done with a mechanism. I don't remember the exact title – *Ralph* something.

Another early strip that Joe and I did was called *Snoopy and Smiley*. It was a comedy strip a la Laurel and Hardy, or Charlie Chaplin, or lord knows what. It didn't sell. Around this time I contacted J. Allen St. John, who had done all the illustrations for the *Tarzan* books; and I worked up with him in my script something called *Rex Carson of the Ether Patrol*. His drawings were very nice. It was submitted around, nothing happened to it, and eventually it just got lost over the years. But then right around this time, Joe and I started our fanzine *Science Fiction*, where I did the first *Superman* story I ever wrote, and Joe did the first Superman illustration that he ever did.

Shuster: It (the magazine) was subtitled The Advance Guard of Future Civilization.

Siegel: In the third issue of our fanzine, I wrote a story called *The Reign of the Superman*. I wrote it under the pseudonym of Herbert S. Fine which was a combination of one of my cousins and my mother's maiden name. Joe did the illustrations for it.

Shuster: I did all the illustrations for the magazine, and also for all the other stories.

Siegel: I recall that we did a one-panel cartoon feature in the magazine; it was a sort of "Believe it or Not" of the future called *Queeriosities*

Shuster: In the magazine we had letters to the editor; we had invited readers to write in –

Siegel: And one of [those readers] was Julius Schwartz, who is currently the editor of *Superman*. And he wrote in, saying some nice things, including the fact that he liked Joe's work. Forrest Ackerman was a contributor –

Joanne Siegel: Of stories?

Shuster: I believe so – I haven't seen the stuff in years. Also, Mort Weisinger and Julius Schwartz, I believe, collaborated on a sort of science-fiction gossip column which ran in the fanzine; they may have done it under a pseudonym.

CVM: *How did you come up with the idea for "The Reign of the Superman"?*

Siegel: Well, as a science-fiction fan, I knew of the various themes in the field. The superman theme has been one of the themes ever since Samson and Hercules; and I just sat down and wrote a story of that type – only in this story, the Superman was a villain.

CVM: *Had you read any stories featuring supermen as villains?*

Siegel: If they existed, I didn't know about them. After all, there were tons of things published.

CVM: *The bald-domed, menacing Superman in "The Reign" looks a lot like Lex Luthor, the villain in later Superman stories. Did you consciously base Luthor on the early character?*

Shuster: The evil Superman was just my idea of a villain – I suppose he looks a lot like Telly Savalas.

CVM: *Did you intend a switch on the traditional Superman theme by making him a villain?*

Siegel: No, it wasn't a switch at all; that's just the way I thought that I'd play it. I was just a kid, and my thoughts didn't go in those directions; that was just the story that occurred to me. That was published in the January 1933 issue of *Science Fiction*. A couple of months after I published this story, it occurred to me that a Superman as a hero rather than a villain might make a great comic book character in the vein of Tarzan, only more super and sensational than that great character. Joe and I drew it up as a comic book – this was in early 1933. We interested a publisher in putting it out, but then he changed his mind, and that was the end of that particular version of *Superman* – called *The Superman*. Practically all of it was torn up, by the way. Joe got very upset and tore up and threw away most of it.

CVM: *Does any of it still exist?*

Shuster: We saved the cover. The rest of the drawings were a crude version of *Superman*. It wasn't really *Superman*: that was before he evolved into a costumed figure. He was simply wearing a T-shirt and pants; he was more like Slam Bradley [another Siegel & Shuster collaboration] than anything else – just a man of action. But we called him *The Superman*. That was the second time we used the name, but the first time it was used for a character of goodwill. I'm a perfectionist, and I think that the fact that the drawings had been turned down made me want to tear them up. I simply destroyed them. I said, "If we ever do it again, I'm going to redo it properly." It was a very low period for us.

SUPERMAN TRAILS THE AUTOGYRO...
THE WORLD WILL NOT BE SAFE UNTIL LUTHOR NO LONGER EXISTS!
SUPERMAN-PURSUING MY FUMBLING RIBELINDS!
SORRY TO DISAMOONY THE PARTY OF STEEL, BUT THE AUTOGYRO WILL NEVER REACH HERE!
THE AUTOGYRO-DESTROYED BY A TERRIFIC EXPLOSION!
CHALLENGE, SUPERMAN!
WHO SAID THAT?
IF ARE YOU WILLING TO DECLARE A TEMPORARY TRUCE?
THAT ALL DEPENDS!
HERE IS MY PROPOSITION!--AND CHALLENGE! IF YOUR MUSCLES CAN SURPASS MY SCIENTIFIC FEATS, I WILL ADMIT DEFEAT BUT IF I CAN OUTDO YOU, THEN YOU ARE TO RETIRE AND LEAVE ME A CLEAR PATH!
DO YOU ACCEPT?
DEFINITELY!

Siegel: In later years – maybe ten or fifteen years ago – I asked Joe what he remembered of this story, and he remembered a scene of a character crouched on the edge of a building, with a cape almost a la Batman. We don't specifically recall if the character had a costume or not. The publisher who turned it down published *Detective Dan*. The sketch that was published in Steranko's book was one of the sketches that Joe made at that time for this story – to show the publisher. In that particular sketch, the character is not in costume; but Joe and I – especially Joe – seem to recall that there were some scenes in there in which the character had a bat-like cape.

CVM: *What was your reason for changing Superman from a villain to a hero?*

Siegel: Obviously, having him be a hero would be infinitely more commercial than having him be a villain. I understand that the comic strip *Dr. Fu Manchu* ran into all sorts of difficulties because the main character was a villain. And with the example before us of *Tarzan* and other action heroes of fiction who were very successful, mainly because people admired them and looked up to them, it seemed the sensible thing to do to make *The Superman* a hero. The first piece was a short story, and that's one thing; but creating a successful comic strip with a character you'll hope will continue for many years, it would definitely be going in the wrong direction to make him a villain.

CVM: *Was "The Superman" conceived as a strip or a comic book?*

Siegel: It was conceived strictly as a comic book. It was intended to take up the entire publication. When Joe and I first got together, we'd attempt to prepare and sell newspaper strips, but they failed to sell. When I saw this publication *Detective Dan* it occurred to me that we could get up an even more interesting comic book character than that other strip, which seemed to be a takeoff on *Dick Tracy*.

CVM: *Wasn't there a Popeye-like character with great strength that you created very early, before Superman?*

Shuster: We really didn't do much of anything with that. It was a series of little short stories I wrote which ran in my high school paper. Joe and I made little sketches for it, but it was satirical. Of

course we liked Popeye – especially the animated cartoons, which had a strong influence on me in the writing – and possibly Joe, too, for all I know...

Shuster: Yes.

Siegel: ...because the super-strength and action in the animated cartoons, rather than in the comic strip, were absolutely sensational. I thought: this is really great, but it's done strictly as comedy. What if it featured a straight adventure character? You could end up with a very dynamic adventure strip. So that was one of the influences on *Superman* at the time. There were many: Tarzan, who was the greatest action hero of the time, and various others; but I think the Popeye animated cartoons were one of the strongest influences.

CVM: *You said at one time that you did a Tarzan satire.*

Siegel: That was it – *Goober, the Mighty* took place in the jungle and kind of kidded the Tarzan theme. A lot of our early work was humorous.

Shuster: We even did a Laurel & Hardy comic strip, a few sample daily strips, but it was never published. I was really a cartoonist, and I had no idea what we'd be going into. I loved illustration, but I was essentially – I had a flair for comedy.

Siegel: We both loved the comic strips; it just so happened that the adventure stuff was what we managed to market, and that's what we did from there on.

Shuster: Yeah.

CVM: *What sort of comedy strips did you enjoy at that time?*

Siegel: I enjoyed *Li'l Abner;* that was a strong influence on me.

Shuster: Alex Raymond and Burne Hogarth were my idols – also Milt Caniff, Hal Foster, and Roy Crane. But the movies were the greatest influence on our imagination: especially the films of Douglas Fairbanks Senior.

Siegel: I read tremendous amounts of pulps; and Joe and I practically lived in movie theaters –

Shuster: Jerry picked up the technique of visualizing the story as a movie scenario; and whenever he gave me a script, I would see it as a screenplay. That was the technique that Jerry used, and I just picked it up.

CVM: *Had you had a chance to see professionally written screenplays?*

Siegel: Not at all. As a matter of fact, when we broke into the field, we both indulged in what we thought was very experimental stuff. In the writing, I tried to incorporate what was so popular in the pulp field into the comics field. I used a great number of captions along with dialogue balloons, visualizing the way a pulp comic should be. I feel now that we were pioneering, and that much of what followed was influenced by the way we handled our very early work, like *Slam Bradley*, especially.

Slam Bradley was a dry run for Superman. *Superman* had already been created, and we didn't want to give away the *Superman* idea; but we just couldn't resist putting into *Slam Bradley* some of the stuff which we knew would be in *Superman*, if and when we got *Superman* launched.

CVM: *Where did Slam Bradley come from?*

Shuster: Oh, that's a very important part of our lives, a very important part of our background. Jerry often says that *Slam Bradley* was really the forerunner of *Superman*, because we turned it out with no restrictions, complete freedom to do what we wanted; the only problem was that we had a deadline. We had to work very fast, so Jerry suggested that we save time by putting less than six panels to a page: four panels or three panels, and sometimes two panels. I think one day we had just one panel to a page. The kids loved it because it was spectacular. I could do so much more. Later on the editors stopped us from doing that; they said that the kids were not getting their money's worth.

The actual character of Slam Bradley was Jerry's idea. They wanted an action strip, and Jerry came up with the idea of a man of action with a sense of humor. The character had a devil-may-care attitude very much like that of Fairbanks Senior's *Zorro*. Still, he couldn't fly, and he didn't have a costume.

CVM: *When you first conceived Superman, did you have the dual-identity theme in mind?*

Siegel: That occurred to me in late 1934, when I decided that I'd like to do *Superman* as a newspaper strip. I approached Joe about it, and he was enthusiastic about the possibility. I was up late one night, and more and more ideas kept coming to me, and I kept writing out several weeks of syndicate strips for the proposed newspaper strip. When morning came, I had written several weeks of material, and I dashed over to Joe's place and showed it to him. [This was the story that appeared in *Action Comics* #1, June, 1938, the first published appearance of *Superman*.]

Shuster: That was one very important day in our lives. We just sat down, and I worked straight through. I think I had brought in some sandwiches to eat, and we worked all day long.

Siegel: Of course, Joe had worked on that earlier version of *Superman*, and when I came to him with this new version of it, he was immediately sold. And when I saw the drawings that were emerging from his pencil I almost flipped. I knew he had matured a great deal since he had done *The Superman*, and I thought he was doing a great job on the new art.

Shuster: I was caught up in Jerry's enthusiasm, and I started drawing as fast as I could use my pencil. My imagination just picked the concept right up from Jerry.

Siegel: You see, Clark Kent grew not only out of my private life, but also out of Joe's. As a high school student, I thought that some day I might become a reporter, and I had crushes on several attractive girls who either didn't know I existed or didn't care I existed. As a matter of fact, some of them looked like they hoped I didn't exist. It occurred to me: What if I was real terrific? What if I had something special going for me, like jumping over buildings or throwing cars around or something like that? Then maybe they would notice me. That night when all the thoughts were coming to me, the concept came to me that Superman could have a dual identity, and that in one of his identities he could be meek and mild, as I was, and wear glasses, the way I do. The heroine, who I figured would be a girl reporter, would think he was some sort of a worm; yet she would be crazy about this Superman character who could do all sorts of fabulous things. In fact, she was real wild about him, and a big inside joke was that the fellow she was crazy about was also the fellow whom she loathed. By coincidence, Joe was a carbon copy [of me].

Shuster: I was mild-mannered, wore glasses, was very shy with women.

Siegel: So in the artwork, he was able to translate it; and he wasn't just drawing it, he was feeling it.

CVM: *Did heroes like Zorro have any influence on the dual-identity motif?*

Siegel: Definitely. I loved *The Mark of Zorro*, and I'm sure that it had some influence on me. I did also see *The Scarlet Pimpernel*, but didn't care much for it. But the shy reporter with glasses came out of our own personal lives. Of course we loved Douglas Fairbanks as Robin Hood, and that influenced both of us: me in the writing, and Joe in the art. I'm sure that subliminally we remembered Rudolph Valentino in *The Sheik*, and the tremendous romantic appeal to women of a guy in costume.

CVM: *Yet the early Superman avoided women.*

Siegel: Yes. I figured that the character would be so advanced that he would be invulnerable in other ways than physically. Secretly, I kind of enjoyed the thought that women, who just didn't care at all about somebody like Clark Kent, would go ape over somebody like Superman. I enjoyed the fact that he wasn't that affected by all their admiration. When you come down to it, some of the greatest lovers of all time simply aren't that crazy about women: It's the women who are crazy about them. Clark Gable was hard to get, and so were some of the other romantic heroes.

CVM: *So, Superman was conceived as being like the ideal Hollywood romantic hero of the time?*

Siegel: That's right.

EDITORIAL OFFICE OF THE DAILY PLANET....
WHERE IN BLAZES ARE LOIS LANE AND CLARK KENT?
THEY'RE NOT TO BE FOUND ANYWHERE, MR WHITE!
2

CVM: *Joanne, when you first saw the Superman character, did you feel about him the way Jerry and Joe thought girls would?*

Joanne Siegel: I thought Superman was terrific. Joe showed me the drawing, and I was taken by it immediately. I thought that this was really different; and that Jerry had a terrific idea, and Joe's drawings brought it to life. I was thrilled to have even a small part in the project.

When I met them, I was struck by Joe's age. We met during the Great Depression. I was just a teenager, and my father was out of work; so in order to have spending money, I had to earn my own money. I found no one would hire me because I had no skills or training, and even grown people were having trouble getting jobs. I had read an article about modeling, and I thought maybe I could get away with that. So I practiced various poses in front of a mirror, and I put an ad in the *Cleveland Plain Dealer* in the Situation Wanted column, advertising myself as a model, and Joe happened to see it. We corresponded, and he signed all his letters Mr. Joseph Shuster, so I thought he was an older man. We set up an appointment at his apartment, where he lived with his parents, brother, and sister. I went there on a Saturday afternoon because I was going to school during the week. I was so nervous, because I thought I he was going to say I was too young.

It was a freezing cold day, and I was absolutely frozen by the time I got there, because I lived on the other side of town. I pounded on the door; and it opened a little bit, and I saw a young boy on the other side, and I said, "I'm the model that Mr. Shuster is expecting." He said, "Come on in," and we got to talking about not only the weather, but movies and everything. Finally I said, "Does Mr. Shuster know I'm here?" And he said, "I'm Mr. Shuster." That was the way we met.

We went in the back, and I posed for him that day; I posed for him every Saturday after that. When I came out to the living room, Jerry was waiting to meet me, because he knew I was going to be coming. I was absolutely astounded with his energy – talk about super-energy! He was sitting on a chair, his feet were going, he was flipping through a magazine, anxiously waiting to meet me. [To Jerry:] You made a shambles of that house... We hit it off just great. Then we found that we had all been on our school papers, so we felt that we had a real bond there. I was at a different school, but I had been on my school paper, and I wanted to be a girl reporter; so I was very thrilled that I was posing as a girl reporter. We've been together ever since.

CVM: *And you dated Jerry?*

Shuster: I started dating her first.

Joanne Siegel: Right. We dated first...

Siegel: I was just a bystander.

Joanne Siegel: ...and many years later, Jerry and I and Joe had a reunion at the Hotel Plaza in New York at a great cartoonists' ball.

Siegel: It was a costume ball. Tell them who you came as.

Joanne Siegel: I came as Dixie Dugan, because I had my hair exactly like hers at that time. Joe took me down to the Brooks costume company and rented an enormous ball gown for me, so I looked exactly like Dixie Dugan. Jerry and Joe were having problems at that time – there was litigation – and I just didn't feel like going as Lois Lane under those circumstances. But Lois Lane also wore her hair that way, remember? After this reunion at the ball, Jerry and I started dating, and a few months later, we were married. That was in 1948.

CVM: *How did Lois Lane come about?*

Joanne Siegel: Joe was redrawing the strip, and it was going to be more realistic, rather than cartoony. I used to model for him every Saturday until he had enough drawings. He made so many stock drawings that it got to a point where he didn't need any more.

Shuster: To me she was Lois Lane.

Joanne Siegel: We became such good friends by that time we decided we would always stay friends. I did a lot of

travelling but kept in touch with Joe; we corresponded. I did a lot of modeling in Boston after that, but the job with Joe was my first modeling job. I posed for a lot of painters and illustrators in Boston and Provincetown and New York – and some photographers in New York. I never did fashion modeling; I never was tall enough. I wanted to grow more, but this is as high as I got.

CVM: *Did you have a chance to make suggestions about Lois Lane in the early stages?*

Joanne Siegel: No, I had no part in that at all. Jerry thought of Lois Lane long before I came onto the scene.

Shuster: She was a great inspiration for me, though. She encouraged me; she was enthusiastic about the strip; it meant a lot to me.

Joanne Siegel: Many times he used to write to me and say that he was about to give up on it; and I'd say, "Keep at it and you'll make it." I had such a feeling about the strip and about them. I told him, "You're going to be very famous some day." But Jerry was the brains behind Lois. People get the word model confused: there's the model that's an inspiration and the model that poses. I was the model that posed; he'd thought of Lois Lane before I came on the scene.

CVM: *Joe, did you have any male models for Superman or Clark, as you did for Lois?*

Shuster: No, he was just inspired by many of the heroes in fiction and the classics. And of course, I was inspired by the movies. In the silent films, my hero was Douglas Fairbanks, Sr., who was very agile and athletic. So I think he might have been an inspiration to us, even in attitude. He had a stance which I often used in drawing Superman. You'll see in many of his roles – including Robin Hood – that he always stood with his hands on his hips and his feet spread apart, laughing – taking nothing seriously. Clark Kent, I suppose, had a little bit of Harold Lloyd in him.

CVM: *The stance of laughing at evil is more characteristic of the early Superman, who toys with crooks and suspends them from telephone wires.*

Shuster: That's the one I drew. Jerry and I always felt that the character was enjoying himself. He was having fun: he wasn't taking himself seriously. It was always a lark for him, as you can see in my early drawings.

CVM: *Where did Superman's costume come from?*

Shuster: It was inspired by the costume pictures that Fairbanks did: they greatly influenced us. He did *The Mark of Zorro*, and *Robin Hood*, and a marvelous one called *The Black Pirate* – those are the three that I recall that we loved. Fairbanks would swing on ropes very much like Superman flying – or like Tarzan on a vine.

Before I ever put anything on paper, Jerry and I would talk back and forth. Jerry would say, "Well, how about this, or how about that, or how about doing him like this?" And I agreed the feeling of action as he was flying or jumping or leaping – a flowing cape would give it movement. It really helped, and it was very easy to draw.

I also had classical heroes and strongmen in mind, and this shows in the footwear. In the third version, Superman wore sandals laced halfway up the calf. You can still see this on the cover of *Action* #1, though they were covered over in red to look like boots when the comic was printed.

CVM: *Who came up with the "S" insignia, and how many versions did it go through?*

Shuster: Jerry and I discussed it in detail. We said: "Let's put something on the front." I think initially we wanted to use the first letter of the character's name. We thought S was perfect. After we came up with it, we kiddingly said, "Well, it's the first initial of Siegel and Shuster." Progressively, as the strip evolved, the emblem became larger and larger; you'll notice at the beginning it was quite small.

CVM: *It was almost a more simple triangle at the beginning, wasn't it?*

Shuster: Actually, it was made like a shield. I can't describe it, but I was thinking of what they call a crest. Yes, I had a heraldic crest in the back of my mind when I made it. It was a little fancy triangle with curves at the top.

CVM: *Did you foresee the merchandising possibilities inherent in Superman?*

Siegel: One day I read an article in some leading magazine of the time about how Tarzan was merchandised by Stephen Slesinger so successfully. And I thought, Wow! Superman is even more super than Tarzan; the same thing could happen with *Superman*. And I mentioned it to Joe, he got real enthused, and I walked in a day or two later and he had made a big drawing of Superman showing how the character could be merchandised on box tops, T-shirts, and everything. We put this merchandising business into one of the very early Superman stories. The publisher looked at it and thought it was a good idea, and Superman has been a terrific earner ever since.

Shuster: In this drawing we just let our imaginations run wild. We visualized Superman toys, games, and a radio show – that was before TV – and Superman movies. And it's all come true.

CVM: *How did you name the Superman characters?*

Shuster: Jerry created all the names. We were great movie fans and were inspired a lot by the actors and actresses we saw. As for Clark Kent, he combined Clark Gable with Kent Taylor. And Metropolis, the city in which Superman operated, came from the Fritz Lang movie, which we both loved.

CVM: *What led you to make Superman a visitor from another planet?*

Shuster: Jerry reversed the usual formula of the superhero who goes to another planet. He put the superhero in ordinary, familiar surroundings, instead of the other way around, as was done in most science-fiction. That was the first time I can recall that it had ever been done.

CVM: *Were you influenced by the Edgar Rice Burroughs John Carter of Mars stories?*

Siegel: I don't think they had much of an influence on me when I wrote *The Reign of the Superman*. However, when I did the version in 1934, [which years later, in 1938, was published in revised form, in *Action Comics* #1] the John Carter stories did influence me. Carter was able to leap great distances because the planet Mars was smaller than the planet Earth; and he had great strength. I visualized the planet Krypton as a huge planet, much larger than Earth; so whoever came here would be able to leap great distances and lift great weights.

CVM: *Initially, Superman only leapt great distances. How did his flying evolve?*

Shuster: He was mostly leaping tall buildings in the beginning. There were cases where he would leap off a tall building or swoop down, and at that point he would look like he was flying, I suppose. It was just natural to draw him like that.

CVM: *Some critics claim that Superman first flew in the animated cartoons, and that this influenced you to make the comic book character fly.*

Siegel: Not that I recall.

CVM: *How did you do the artwork for the Superman story published in Action #1?*

Shuster: I think we did the roughs in pencil, then transferred them to other paper.

Siegel: He was a very meticulous worker. This was in the days when he didn't have to turn out tons of work, so he had the time to put his best effort into it. In later years, he was absolutely swamped with work and he had trouble with his eyes.

Shuster: Somebody once pointed out to me that it was so meticulous. It had to be, because I couldn't see: I had to get down to about an inch above the paper in order to see the fine lines.

Siegel: That's true: his head was very close to the paper. And on top of that, his family had financial problems, and his apartment in Cleveland didn't have heat. Joe would be working often wearing gloves, and several sweaters, and a jacket or two – he was working under that handicap, on top of his vision problems.

Shuster: *Action* #1 was taken directly from the newspaper strip: it was pasted up. They were in a rush to meet the deadline on the first issue. Everything happened very fast: they made the decision to publish it and said to us, "Just go out and turn out 13 pages based on your strip." It was a rush job, and one of the things I least like to do is to rush my artwork. I'm too much of a perfectionist to do anything which is mediocre. The only solution Jerry and I could come up with was to cut up the strips into panels and paste the panels on a sheet the size of the page. If some panels were too long, we would shorten them – cut them off – if they were too short, we would extend them. You see, some of the panels were extended to fit the size of the page. It was quite an art job.

CVM: *How did this art compare with the drawings for "The Superman" which you tore up?*

Shuster: Those early sketches looked too cartoony; I really wanted to do detailed drawings – I was taking anatomy classes – but unfortunately, I wasn't able to do it because of the time element. We had to turn the stuff out like a factory. Sometimes I wanted to sit down and spend an hour or two on one drawing, but it wasn't possible. I had to produce a complete page – or two or three – in one day. I took a lot of pride in my work, and I hated to do a mediocre job. Evidently, some of the early writers enjoyed my work best of all, for that very reason. I think Jules Feiffer called it crude. At the same time he said it came to life. It was not polished. Some of the early drawings were very well drawn, and in great detail, because I had plenty of time to put in all details, the polishing.

Jules Feiffer also mentioned something which no one else has ever mentioned before: he said that one reason the kids loved my Superman artwork so much was the fact that it was almost like what they would draw. They could identify with that kind of drawing. I won't say that it was childlike, but I took Feiffer's remark as a compliment. He didn't denigrate my work.

in such a rush to get the thing in before the deadline. But later on we were restricted.

CVM: *How much of the Superman artwork did you do?*

Shuster: I did all the work at the beginning, up until the point where I couldn't handle the increasingly heavy art production burden alone. I needed and got assistance.

A GREEN-CLAD FIGURE LAUNCHES ITSELF FROM THE LIMB OF A HIGH TREE TO A BALCONY ON THE SIDE OF THE MANSION....
A TOAST: FRIENDS... TO THE ARCHER... WHO MISSED HIS MARK!
LOOK!
UP THERE!
AAAGH UHHH!
GET THE ARCHER!
HE'S GONE!
CALL THE POLICE!!
EDITORIAL OFFICE OF THE DAILY PLANET...
WHERE IN BLAZES ARE LOIS LANE AND CLARK KENT?
THEY'RE NOT TO BE FOUND ANYWHERE, MR WHITE!
FINE THING! JUST WHEN THE BIGGEST NEWS STORY OF THE YEAR IS BREAKING, THEY HAVE TO PLAY HIDE-AND-SEEK!
ER... MR. WH-WHITE...
YES?
I'LL BE GLAD TO COVER THE STORY FOR YOU!

CVM: *Were there any editorial restrictions placed on the early Superman comic strips?*

Shuster: In the beginning, we had a great deal of freedom, and Jerry wrote completely out of his imagination – very, very freely. We even had no editorial supervision to speak of, because they were

CVM: *Who was the first artist you hired?*

Shuster: So much time has passed that it would be difficult for us to accurately answer that question. At that time, the strip was sold to the McClure Syndicate. As time went on, I had quite a production staff, but I was already involved in the

drawing. Not all of the aspects of it, but I was involved in the initial layouts, the pencilling; and I did all the faces of Superman, every one of them – which was very tedious – because Jerry insisted (and I agreed with him) that there was nobody else who could really catch the spirit, the feeling of Superman. I did all the figures, too, as a matter of fact. My staff did mainly the backgrounds and the inking, the polishing up of the pencilling – because a lot of my pencils were quite rough. But they were very spontaneous. What I did was get the initial action of the figure, and they would go on from there. The one thing they did not ink was Superman's face. For about an eight- or 10-year period, I did every face of Superman.

CVM: *What was your and Jerry's method of working before Superman required a production staff?*

Shuster: We worked very closely. At the beginning, he would sit down next to me at the drawing board. We would sit side by side: it was a real collaboration. He would have his script, and he would describe the scene to me. First he would read the scene to me, and I would absorb it and visualize it. And he'd say, "That's just what I had in mind," or, "Let's make a few changes here." He would even describe the positions of Superman he wanted and how the character would act; it was almost like a movie scenario. He did almost everything except draw it – he really visualized everything for me, and I picked it up.

Jerry was one of the first I can remember – who really used the style of a screen writer. He would describe each scene, and the shot used – long shot, medium, close up, overhead shot. It was marvelous. I guess he evolved the technique himself, because we were both movie buffs, but he never saw a written screenplay.

CVM: *What influence did you have on the portrayal of Superman in other media – the Max Fleischer cartoons, for instance?*

Shuster: It was purely accidental. I was just down in Miami for a visit, and somebody who knew me said, "How would you like to come down and visit the Studios?" I said, "Yeah, I'd love to see them doing *Superman*." They were just starting on it. I went down there, and I was fascinated with it. And I suggested, "I wouldn't mind drawing some shots for you showing how Superman looks in side view, front view, three-quarter view; how Clark Kent would look, and Lois Lane would look." They said, fine, they'd love to have me do it. So I just sat down and spent a couple of days there drawing model sheets. I loved doing it, and I loved being involved in it. And we were lucky enough to receive a credit line on the cartoons afterwards.

CVM: *Were you involved in the radio show much?*

Shuster: No, not really. Jerry may have been consulted about some of the initial scripts. But I remember meeting Bud Collyer, who played Superman. I think the show was very well done.

CVM: *Did you ever watch the filming of the TV show?*

Shuster: No, but I met some of the cast later on. Several years ago we had a reunion and were interviewed on one of the stations in Los Angeles – Channel 13. We did an hour show, and I met the girl who played Lois Lane – Noel Niell – and Jack Larson (Jimmy Olson).

CVM: *Did you and Jerry have any part in casting the Superman movie?*

Shuster: That would have been great, but we were never approached as to who would play what part – but I had certain people in mind. Perry White was Ed Asner, the fellow who played Lou Grant. He was marvelous as a newspaper editor.

CVM: *But you've met the stars of the film.*

Siegel: Yes, at the Los Angeles premiere. I thought that Christopher Reeve was great as Superman. He really captured the sense of humor that Joe and I intended the early character to have.

CVM: *What do you think has made Superman so popular for over 40 years?*

Siegel: If you're interested in what made *Superman* what it is, here's one of the keys to what made it universally acceptable. Joe and I had certain inhibitions... which led to wish-fulfillment which we expressed through our interest in science-fiction and our comic strip. That's where the dual-identity came from, and Clark Kent's problems with Lois. I imagine there are a lot of people in this world who are similarly frustrated . Joe and I both felt that way in high school, and he was able to put the feeling into sketches.

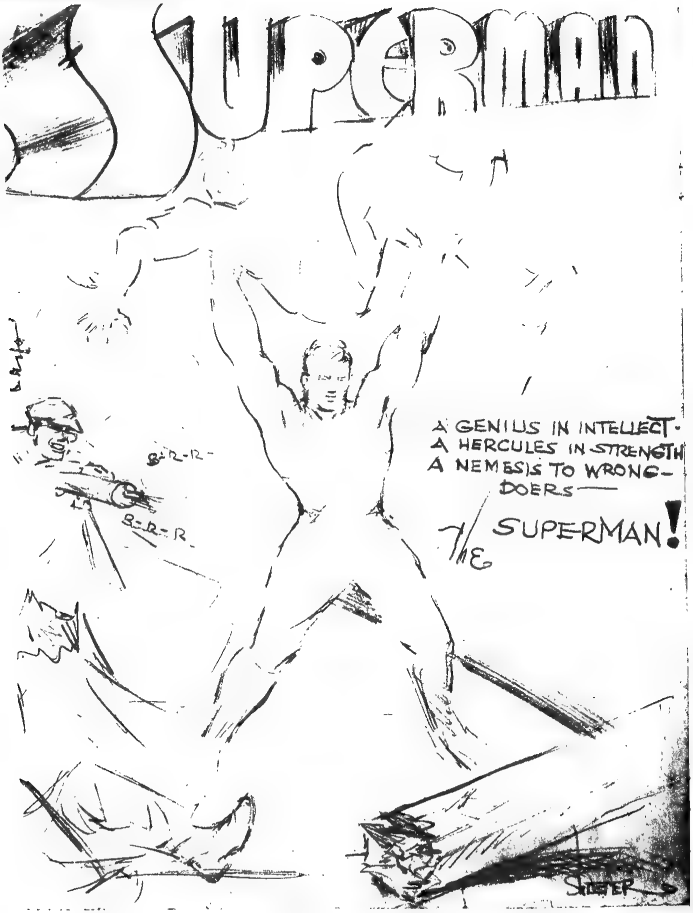
Joanne Siegel: Most teenage boys have disappointments with girls...

Shuster: True! That's why I say it's a universal theme, and that's why so many people could relate to it.

Joanne Siegel: That's why love songs are so popular: they're all full of passion for someone who doesn't care about the singer.

Siegel: There's one other comment that I would like to add before we close. It has been very frustrating for Joe and me to have been off the characters that we originated and loved for so many years. We are grateful that, in our senior years – we're both almost 69 – that the corporation which owns Superman is treating us well.

Joanne Siegel: We have a good relationship with DC and Warner's.



First drawing of Superman by Joe Shuster

Dave Tendlar

SUPER-ANIMATOR

Dave Tendlar at the drawing board

By Jay Sumsion

Dave Tendlar was certainly not the attending physician at Superman's birth, but he might have certainly been the lad's godfather – at least for the animated Superman. A skilled animator, Tendlar applied his life-giving talent to three different series involving The Man of Steel; first at Fleischer Studios, next at Filmation, and finally, at Hanna-Barbera. Now retired, Dave keeps a distant, watchful, eye on his godchild from his California home.

Born in 1909, Dave moved closer to his dream of being an animator when his family moved from Dayton, Ohio, to the animation Mecca– New York City. After graduating from high school, he quickly acquired his dream job and after some on the job self-training, he found himself as a journeyman animator at Fleischer Studios (an outfit best known for Betty Boop and Popeye cartoons).

By the time Fleischer Studios moved from New York to Florida, Tendlar was a supervisor over his own animation unit. The major project at the new studio was the feature-length animated adaption of **Gulliver's Travels**. *Tendlar worked on this, as well as many other projects, including Betty Boop and Popeye. He was eventually assigned work on two of the nineteen Superman cartoons produced for Paramount by the studio.*

The first Superman cartoon flickered onto the screen in September of 1941, a relatively short time after the comic book debut. It was an instant hit, and the first one produced (titled **Superman**), *was nominated for an Academy Award.*

Besides having a popular superhero as a base, these cartoons had several other things going for them. Max Fleischer, the studio head, had asked for (and much to his surprise, received) four to five times the regular amount of money usually allotted for a cartoon. He landed $90,000 per episode. With this financial backing, a lot of special effects (i.e. explosions) could be utilized. It also permitted the animators other luxuries, such as filming live models so that the footage could be used to study actual movements prior to animating them and using the rotoscope. (The rotoscope is a device patented by Fleischer which allows film taken of actors to be traced onto animation cels one frame at a time. This time consuming effect resulted in a fluid and life-like movement obtainable in no other way.)

In 1942, Fleischer Studios became Famous Studios and shortly thereafter, moved back to New York. Tendlar went with them, and stayed on, until he started working with CBS/Terrytoons, directing **Mighty Mouse, Tom Terrific, Deputy Dawg**, *and many other cartoons. Soon, however, the east coast animation studios fell on hard times, and Tendlar thought it best to accept an offer on the west coast. By now, he had decided that directing took all the fun out of cartoon making. His vow to simply animate led him back to his old friend Superman, this time bringing him to life for Filmation Studios.*

After one season, Tendlar moved on to Hanna-Barbera Studios. It seems that Superman followed him, this time as part of the **Super Friends** *series. Dave also worked on the* **Flintstones** *and other Hanna-Barbera projects until his retirement.*

As one of the few men who was part of Superman's life from his silver screen birth to witnessing his comic book death, Dave Tendlar is unique. The following are remembrances of his life-long encounter with the Man of Steel, culled from a series of interviews conducted between 1989 and 1992.

CVM: *You moved to New York as a teenager, and got your first animation job. What studio was that with?*

TENDLAR: It was at Fleischer.

CVM: *What did you start as?*

TENDLAR: Oh, as a painter. It was opaqueing, but now they call it painting. I was there a very short time, but they reorganized Fleischer's. I went to Krazy Kat for a couple of years. And then I went back to Fleischer's as an animator.

CVM: *Then you were with Fleischer's until they moved you to Miami?*

TENDLAR: *Yes. They went to Miami in 1938.*

CVM: *What was your position when you started out in Miami– were you an animator or were you a director?*

TENDLAR: *I was a Head Animator.*

CVM: *What exactly were your responsibilities as Head Animator?*

TENDLAR: Well, Head Animator at Fleischer's was actually the director. But, of course, we never got direction credit. Dave Fleischer took all of that at the Fleischer Studios, but he wasn't director, really. The Head Animator did all the work for creating the mood of the picture, did all of the poses, the animation poses, the rough sketch background and stuff like that – interpreting the script as to where the scene cuts were, and as I said, did all

of the animation poses and that's what I did. I worked with the background painter, and I'd do the background sketches, the rough sketches, location shots, and stuff like that. Then the background man would design and paint backgrounds, to match my sketches. But, mainly, it was animation poses and expressions for the characters.

CVM: *You would actually take a script and visualize what was going to happen. Did you do the timing too?*

TENDLAR: Oh yes. I did all the timing, all of the exposure sheets and I also did the bar sheets for the musicians. I spelled the whole thing out on music a sheets, all the action, and the beats, and that was given to a musician to score the picture.

CVM: *You must have had some help; did you have a staff that worked for you?*

TENDLAR: I worked with a crew. It varied anywhere from three animators to six, or seven.

CVM: *How long after you got to Miami did you start on the Superman series?*

TENDLAR: They didn't do Superman until almost three years after we got there, because we were working on *Gulliver's Travels*.

CVM: *When did production start on Superman?*

TENDLAR: That was about 1941.

CVM: *Was there any feeling around the studio that there was a lot of potential with Superman? Were they excited to get it?*

Animation cel from Superfriends

TENDLAR: Yes, we were very excited about it. However, it turned out to be so expensive– too expensive to continue the series, so Paramount decided to stop it.

CVM: *Did you know very much about Superman before taking on the cartoon?*

TENDLAR: I didn't follow the comic books or the newspaper very closely. But, everyone knew about Superman, you know, that he would use incredible force to move an object and all that sort of thing. We knew that he was really super.

CVM: *Do you remember who directed the first Superman?*

TENDLAR: Well, Dave Fleischer got direction credit on all of them. He wouldn't give that up for anything.

CVM: *But who actually did the work?*

TENDLAR: The Head Animator and the animators did all the work. The story/sketch people did layouts, but Dave Fleischer always took direction credits.

CVM: *Were you involved at all in the first Superman cartoon?*

TENDLAR: Not the first one, no.

CVM: *Do you remember the names of the ones that you were involved in?*

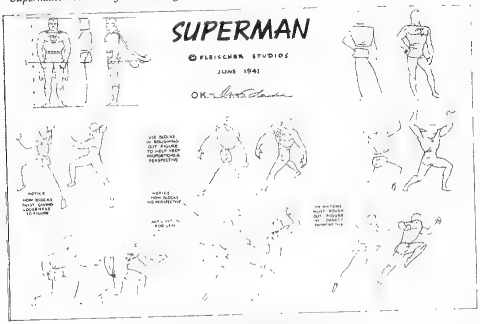
TENDLAR: I laid out one called *Destruction, Inc.* That's the only one I can remember.

CVM: *What was the storyline?*

TENDLAR: I think Lois Lane was kidnapped by the bad guys, and they were in a submarine. They stuffed Lois into a torpedo and they were going to fire the torpedo out of the submarine, underwater. Of course, Superman became aware of all this. He went underwater, grabbed the torpedo and rescued Lois Lane.

CVM: *Was working on Superman very different than working on, say, Popeye?*

TENDLAR: Oh yes. Superman, as you know, was very realistic. You had to have perfect anatomy drawing, and the characters were very realistic,



Model sheet for the Fleischer Studio's Superman

Animation 101

by C.J. Sarachene

Traditional animation or cel animation is created by filming (photography) in sequence, a series of drawings to create the illusion of motion.

There are 24 frames (exposures) per second of film. Therefore in animation, there must be 24 drawings to create a second of animation.

To save time and energy, most studios (including Disney) photograph (expose) each drawing twice or "shot in twos." (If the drawings are exposed for three frames, it's called "shot in threes", etc.) This means the workload is cut in half because there only has to be 12 drawings per second of film.

The more you photograph each drawing, the stiffer the animation becomes. For instance, Hanna Barbera (makers of the Flintstones and Yogi Bear) was notorious for shooting its animation in "threes" and "fours", creating limited animation. The main reason for limited animation is to save money.

Disney is on the other end of the spectrum. They very rarely go beyond shooting their animation in "twos" and many times shoot it in "ones" to create fluidity.

Besides Disney, one of the original traditional studios that strove for realism of its animated characters was the Fleisher studios. Max and Dave Fleisher created a machine called the rotoscope, which made it possible to trace live action exposure by exposure. With these tracings as a base, an animator could create very life like movement. Through the techniques they learned with this process, they created such characters as , Betty Boop, Popeye, and eventually the animated Superman series.

There are many people in a studio who use the cel system or traditional animation:

DIRECTOR: Supervises the development of the story, character sketches, dialogue & music, layouts, pencil tests, painting of backgrounds and the final sheet. The director also creates the bar sheets (sheets that organize each aspect of animation into "reel time").

WRITER: Creates the script for the animated sequence, creates plots and gags for established characters and devises new characters.

STORYBOARD ARTIST: Draws essential sketches for the interpretation of the story in graphic terms.

CHARACTER DESIGNER: Creates the look of characters used in the story.

LAYOUT ARTIST: Creates the actual poses of characters, situations and scenes in the story to be used as reference for the animator and background artist.

ANIMATOR: Using the layouts and exposure sheets, the animator creates the rough drawing of characters in motion. These are called "key drawings".

ASSISTANT ANIMATOR (or KEY CLEAN-UP ARTIST): Cleans up the roughs of the animator and prepares the scenes for "pencil testing" (looking at the pencil test can tell the animator if a scene needs to be changed before it goes to "ink and paint"). Sometimes the assistant will animate small scenes.

INBETWEENER: Takes the cleaned up key drawings from the assistant animator and draws the "inbetweens" (drawings in between the beginning of an action and the end of an action).

BACKGROUND ARTIST: Creates the background scenes for the layouts using many types of media. The medium used depends largely on the type of effect wanted in the animated sequence. Traditional animation backgrounds are created using gauche or acrylics.

INK & PAINT: The inker traces the animation drawings in ink onto clear acetate or what is called a cel. Another technique used for this process is photocopying the drawings on to acetate.

The painter paints the back of the cel with the appropriate colors of the character. When you flip the cel to the front, the colors are clean and crisp as a result of painting on the back of the cel.

CAMERA OPERATOR: Using an oxberry camera, the camera operator photographs the backgrounds and cels combined using, the exposure sheets to chart his/her progress to create the final animated image.

EDITOR: Assembles the sound tracks, and animation reels, according to the director's bar sheets. The editor keeps all reels in sync.

POST PRODUCTION: Special effects and corrections can be made to the animated sequence with out having to re-shoot the whole picture by using computers and state-of-the-art video equipment.

not cartoony at all.

CVM: *Were the model sheets more detailed than what you were used to working on?*

TENDLAR: Well, the model sheets were illustrator style. They were done by very fine illustrators. They were not very cartoony, they were done in very, very straight style– a very realistic style.

CVM: *How much preparation went in to these versus a Popeye cartoon?*

TENDLAR: A lot of preparation went in, like story/sketch people, that worked on story sketches and defined layouts, and stuff like that. They planned a lot of effects... [they were] really full of effects, which is what made them very expensive. Really, they were fine projects, and very costly. And today, they are classics.

CVM: *Was the rotoscope used very much? The general impression of most film critics is that there was excellent use of the rotoscope in the series.*

TENDLAR: I don't know if we used the rotoscope on Superman like we did on Gulliver. On Gulliver, we used a lot of rotoscope. I don't remember using any rotoscope at all in the Supermans. In the picture I worked on, we were going to have one scene that we photographed with a lot of people. It was a scene where Lois was being chased by a bad guy, and we photographed that. They just used that as a guide; we didn't actually rotoscope that.

CVM: *For the time, the layout seems very advanced on these cartoons. What kind of effort went into that? It looks like quite a bit.*

TENDLAR: We had very good artists working on it at the time. They were very good at doing layouts and doing realistic types of things like buildings, scenes, weapons, and things like that. Very fine art work went into it, as opposed to some of the crude stuff that we did on the Popeyes.

CVM: *Was there a conscious effort to make the cartoons look like the comic books?*

TENDLAR: Well, not necessarily. I think that the story/sketch men just followed the story ideas. The scripts described the settings, the locations, and stuff like that and the story/sketch men would follow the script. They made the drawings, location shots, and stuff like that just as the scripts would describe, and that's why it fits.

CVM: *Do you think there was a feeling of competition at the studio as to who would be*

able to work on the Superman series?

TENDLAR: Not necessarily competition, no, but they were very interested in the work because it was so very different from what they were working on. It was so different than the usual stuff, the usual Popeye-type of slam bang stuff. It was so interesting, just interesting to work on.

CVM: *Did you ever go to a theater when one of the Superman films were playing?*

TENDLAR: No, I don't recall that at all. No, because we used to see them at the studio. When they were finished they used to project them. I don't remember seeing any in the theater.

CVM: *You were Head Animator on several of the Supermans, is that correct?*

TENDLAR: Just one that I recall. I did some work on another one, but I can't remember the name of it. The one I handled was called *Destruction Incorporated*, that was the title.

CVM: *As Head Animator what were you responsible for besides layout?*

TENDLAR: Doing the layout poses on the characters, also giving the background people some ideas on the angle shots on backgrounds, and things like that.

I got the script and worked it up from the script. When the animators were ready to go to work, I gave them work to do; I was responsible for that. I would give them three or four scenes at a time.

CVM: *Did these take longer to do?*

TENDLAR: It took much longer, as I said before, because of the many effects and the drawing of the realistic-type characters. One drawing might take an animator several hours to do.

CVM: *When studios were moved back to New York was Superman still being produced there?*

TENDLAR: Not in New York, no. Paramount decided that they didn't want them any more while we were still in Florida Then, the studio changed hands [and became Famous Studios], and we went back to New York. The Fleishers were out.

CVM: *You worked for Famous for a while, until you eventually went to Terrytoons. Then you left Terrytoons and headed out west. What was your first job on the west coast?*

TENDLAR: I was with Filmation Studios in about 1968.

CVM: *Was Superman the first assignment you had at Filmation?*

TENDLAR: It was Batman. I was working on Batman and Robin, and the incidental characters– Catwoman, The Joker and all of the other characters that were in *Batman*. There was some Superman, but not every week. It was mostly Batman.

CVM: *Eventually, you ended up doing Superman again.*

TENDLAR: When I went to Hanna-Barbera later, they were doing a series called *Super Friends*, which consisted of Batman, Superman, Aquaman, and Wonder Woman. That was about 1970.

CVM: *Do you think your prior experience animating Superman affected how you animated him when you got the job of working on him at Hanna-Barbera?*

TENDLAR: By that time, I was familiar with the requirements of the realistic drawing of a Superman-type of character.

CVM: *At this time, had you decided that you were tired of being involved with directing and just went straight to animating?*

TENDLAR: Yeah, I wasn't interested in directing anymore... anyway, they had a director at Hanna-Barbera. They didn't have directors over there, they just had one director. Anyway, I was no longer interested in directing, there was too much pressure. I had too much pressure in New York. I was much happier just being left alone to animate.

CVM: *What were the major differences between the Fleischer and the Hanna-Barbera Superman?*

TENDLAR: There was really no comparison because the Fleischer stuff had so many effects in it, so many different angles, and very interesting scenes, explosions, and that type of thing; so many effects which we did not have at Filmation or Hanna-Barbera. It was more of a cut-and-dried type of script there.

CVM: *Were there major differences in the approach taken out west on Superman, versus when you were back in Miami?*

TENDLAR: You couldn't really compare with the Fleischer product, it was so much better. The Superman they did at Filmation and Hanna-Barbera was very crude compared to the Fleischer stuff which is very obvious when you see it on a screen.

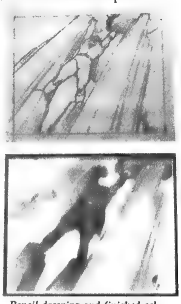
CVM: *Do you think this is the last we ever have of Superman being animated?*

TENDLAR: I doubt it. I imagine he will come back; Superman has always been very popular. I think that he will always remain popular, and I think that he will eventually come back.

CVM: *What do you think of this idea of killing off Superman in the comic books?*

TENDLAR: I don't understand that at all. I can't understand why they want to do that. He has always been a very valuable property. The company made millions of dollars in movies, animated films, and the comic books– they made millions of dollars in profit. Of course, the artists got nothing, but I can't understand why they want to kill him off. It's stupid.

A Fleischer Clark Kent model sheet



Pencil drawing and finished cel from Fleishers.

Superman's Pal, Curt Swan

conducted by Neil Hansen
transcribed by Steve Thomas

Curt Swan has been the most active contributor to the Superman title, having drawn the character in one form or another since 1950, beginning with Superboy. His version is considered definitive, and very influential to subsequent artists drawing the character, including John Byrne and Dan Jurgens. In this candid interview, Swan expounds on his career before and after the Man of Steel.

CVM: *Dan Jurgens asked me to ask you what you think of all this* ***Death of Superman*** *business.*

SWAN: I'll put it this way, they had to get themselves out of a hole– a deep, deep hole going back many years. I told Mort Weisinger this some time ago. I saw it in the cards. I said, "Superman is so invulnerable that you're going to run out of story ideas." Soon after that, they came out with that stupid kryptonite stuff– green kryptonite, yellow, red, and so forth– and I thought what a lousy crummy crutch that was. Something drastic had to

be done. This is it. Kill the guy off and come back with a new version of Superman, much more vulnerable. I don't know how they want to treat it, but I think they're on the right track.

CVM: *I was reading in one of your old interviews that you discovered comics while you were stationed in London in 1941 when you worked for* ***Stars & Stripes****.*

SWAN: Yeah, that's right, at London Red Cross-Eagle Club in the theater section of London. As I said to [Dick] Wingert, look at this! This is not going to last [*he laughs*], no way. I said, "Who the hell would ever want to get into this business?" In another couple of years, it'll be fifty years in this business [*laughs*]. So, I didn't see the handwriting on the wall. Had I seen the handwriting on the wall, I think I would have gone into another field.

CVM: *Your first job with DC was the* ***Boy Commandoes****, right? With somebody named Steve Brodie?*

SWAN: Yeah.

CVM: *I guess while doing it, you had to learn to change your work habits.*

SWAN: Yeah, because I was putting everything into each panel. There were five characters in the Commandoes plus

the hero, Rip [Carter]. They were involved in some action throughout the two or three pages. I'd put in every damned one of those characters in panel after panel. Now, Steve Brodie was going nuts inking this stuff, and he got me aside one day and said, "Let's sit down here and I'll give you a little friendly advice that will help you and help me, and make everybody happy." He explained, occasionally throw in a head shot or a knuckle or a finger or whatever. The reader knows that it's that character. You don't need to repeat full figures.

CVM: *I know that magazine illustration was your major influence for getting in the business. You were looking at people like Harold Von Schmidt and John Clymer. What did you get out of that when you* ***transferred*** *from magazine illustration to comic book work?*

SWAN: I was so enthralled by the art that I saw in the periodicals at that time and reading the stories. If the illustrations were good, you wanted to read that story. That was the key to the whole thing. I found it very exciting to see how the artist treated the illustration, how he illustrated a particular scene, which I would read over and over again and refer to the illustration. I fooled around with illustrating stories prior to that when I was a kid at school, but I think that's where I got into trouble. I carried that over into

the comic books. The writer was being a bit too descriptive and long-winded in each and every panel at the time, because apparently, the amount of verbiage on a page enhanced the editor's position. This filters down the line. The people who really got ticked off at the time were the letterers, [*laughs*] and the inkers who had to slave over these lousy pencils.

CVM: *I know you did some Gangbusters stuff and other things, and eventually,* ***Superboy*** *and* ***Jimmy Olsen****...*

SWAN: ...and a thing called *Tommy Tomorrow* [*laughs*]. That was a peach that they dumped on me. John Fusetti, a political cartoonist, was hitting on me– he was in between newspapers, editorially speaking– he asked what it would be like for him to ink some book. I said, "I don't know." [*laughs*] But, he went into it and ended up inking my pencils. Maybe he asked for it, I don't know. [*laughs*] He asked for trouble. He had, at the time, a splash page showing the public library in

DC
10¢
SUPERMAN'S PAL
JIMMY OLSEN
FEATURING
"SUPERMAN'S PAL of STEEL!"
SEE, SUPERMAN--NOT EVEN YOU, WITH YOUR SUPER-POWERS, CAN HARM ME! THE WATER FROM THIS MYSTERIOUS FOUNTAIN OF STRENGTH HAS MADE ME AS INVULNERABLE AS YOU ARE!

New York City. Hell, I had just about the whole building– I had lions, I had people, cars– and I went out of his skull! I apologized and said, "If I had known you were going to get it, I wouldn't have done it." [*laughs*] But, I have a literal mind. I just can't help myself. What was the question?

CVM: *You ended up on* ***Jimmy Olsen*** *and* ***Superboy*** *before doing* ***Superman****. These were your first introductions before your long association with the character. Was it just another job at the time?*

SWAN: Yeah, it was just another job at the time. In the break-in period, I helped Wayne Boring and pulled in someone else at the time to do a *3-D Superman*. Prior to that, I had done one or two Superman stories, but that was the first time I really got involved with the Superman character. I wasn't aware of it at the time, but apparently Wayne Boring was disenchanted with his association with Weisinger and was going to move to the southwest and start a new life, new career or something. Eventually, they put the Superman syndicated strip on me that Boring had been doing. There was another young fella that was working also. He did the Superman dailies for a while, a Canadian fella who was very good...

CVM: *With Mortimer?*

SWAN: You got it. [He was] a very nice fella, too. He was doing the Superman dailies and some of the comic book stories, too, and doing very nicely I thought. But, I think Weisinger was the primary person to bring me in. We had our verbal battles, but he respected me and liked me...

CVM: *Was he difficult to work for?*

SWAN: Yes, somewhat, because I was primarily locked into the product itself, the comic book format, and talking to all the various writers, editors and looking at all the different titles. They all seemed to be the same, whether it was a superhero or the way they dealt with the characters, the story, the content, etc., all seemed pretty much the same. I think the main thing with Superman [was that] Weisinger and I, in a way, respected each other. I respected him as an editor, not a writer so much, but an editor. I believe he respected me for my ability to meet a deadline.

CVM: *I see you also were thrown on the* ***Legion of Super-Heroes*** *for a while. That was one of your favorites, wasn't it?*

SWAN: Sure. You see, there was this kid from Cleveland, you know who he is, and he moved up rapidly. He would send in the pencils; he pencilled the storyboards themselves. That's the way he wrote his script.

CVM: *You're talking about Jim Shooter...*

SWAN: Yeah, Jim Shooter. Weisinger was very impressed with the young fellow. As time went on, he brought the kid in for an interview, so Weisinger reached out to me to do the pencils on the *Legion*. Boy, oh, boy! [*he laughs*] That made me think back to the Boy Commandoes – five or six main characters.

CVM: *With Legion, you had about thirty...*

SWAN: Legion, oh my God, it multiplied. I handled it for a while and survived, but the Superman thing was the best bit.

CVM: *Speaking of writers, do you find that most of them understand the rudiments of visual storytelling?*

SWAN: No, not at all. Some of them have the knack for it, but the ones that don't will include things in the dialogue that the illustration shows. Even then, they wouldn't catch it because they would give a description of what was to appear in the panel, and in that description, they would repeat that description again. Then I am illustrating it. I thought, my God, there's such redundancy here and a lot of wasted effort and work. The reader doesn't require this. If it's in the illustration, you don't need it in the caption or the lines, or vice versa. That's it. I got my point alright.

CVM: *Regarding inkers, who did the job of inking your pencils effectively?*

SWAN: Well, in the early days that was an inker that worked on the *Gangbusters*...

CVM: *Ruben Moriera?*

SWAN: It may have been. I know he did beautiful work, but he was a good artist as well. Most of the good inkers are good artists on their own. I could never figure it out, and then I realized one day that they didn't want to go through all that sweat, transcribing the script to illustration– transposing, I should say. This was their way of getting out from under that and still keep their hand in illustrating work.

CVM: *How about Al Williamson?*

SWAN: Williamson? Oh, that guy's so good. And of course, [Dick] Giordano is very good. He has a way with a line that's probably better than anybody.

CVM: *Murphy Anderson?*

SWAN: His art/drawing is very similar to mine, and maybe that's why it's not terribly complementary in the art sense. I insist that any inker put his own identity into his work. I didn't like it when somebody tried to follow my pencil because it just lost its expression. If they

put in a little bit of their personality into that inking over the pencils, it usually strengthened it.

CVM: *How about Bob Oksner?*

SWAN: His style didn't suit mine. It wasn't suitable to my style of drawing. He was very good on his own.

CVM: *Jerry Ordway?*

SWAN: Oh, he's very good, very good.

CVM: *When you were doing Superman in the 1960's, you drew a number of bizarre stories- things with Beppo the Supermonkey and Bizarros running around square planets. Was it fun doing these ridiculous stories?*

SWAN: Oh, yeah, sure... it was a relief to get away from the realism, and also it kind of moved into the direction of cartoons. Now I can do cartoons, but it's something I never really nailed down. I wanted to come up with a syndicated strip at one time – the cartoon strip – but I didn't have the faculty to come up with the gags on a day-to-day basis. Back with *Stars & Stripes*, I did panels, cartoon panels, and they did demand that I have one in each weekly issue.

CVM: *How about the '70's when it started going back to realism? How did you feel during that time?*

SWAN: I was comfortable with it.

CVM: *In the early '70's, there were a lot of regular stories that dealt with social issues...*

SWAN: Yes, we went through that, and that was a good thing to do. The one that did well on that was *Green Lantern* and the team that worked on it [Denny O'Neil and Neal Adams] did a nice job, but Superman, somehow, didn't fit it so well. There again, there was this man, all powerful, and it was ridiculous! I used to joke with Weisinger. I said, "Good God! Here you have the catastrophe. The city is leveled and Superman rebuilds the city." I stretched it a little bit [*laughs*], but that's what they would do. Think of the thousands of men that were put out of work because of this idiot rebuilding the city! We laughed about it, but he saw the injustice, so to speak, on the social side of that. It was ridiculous, but the whole concept was ridiculous.

CVM: *You drew Superman regularly until about 1985 and then you left the book. What feelings did you have when you left because you were associated with it for so long?*

SWAN: Do you mean in the sense of doing other titles?

CVM: *Yeah.*

SWAN: I felt good about that, and I insisted that they didn't throw at me the thing that bothered me in the early days, *The Legion*. I said, "Don't involve me in that, I'll quit first." [*laughs*] It was a nice change. Just as now I maintain, and I think it's true, I have a burnout. I've been at it too damn long as I've been just stumbling along.

CVM: *You have more of a relaxed schedule now?*

SWAN: Relaxed [*laughs*], just long enough to put bread on the table and a roof over my head. That's it.

CVM: *What do you do now, about a page a day of pencils?*

SWAN: Sometimes, not that. I should do two or three pages a day.

CVM: *Well, at one time, you were doing three or four...*

SWAN: Yeah, long days...

CVM: *Were they ten or eleven hour days?*

SWAN: Yeah, seven days a week. That wasn't greed. That was to pay the mortgage on the house. The business, itself, pays pretty good now, but even today, with the value of the dollar, it's ridiculous. There's not much money there. You have to work so damn hard to make a decent living.

CVM: *Even with the royalties happening now? People are coming out with books more for the money than anything else.*

SWAN: The whole industry is going through a phase, but that, too, will lessen, and there will be something else, I'm sure. Just as with the killing off of Superman, they had to do something. I'm sure the sales of that particular issue will be just tremendous. I know I'm not involved, but it should be money in the bank for several of the people involved. They had to do something, no question about it.

CVM: *What artist did you specifically look at to get your feel for the Superman character? Did you look at Shuster and Boring?*

Curt Swan Superman model sheets, for use by other artists.

SWAN: No, no. Boring's work I looked at only for the way he handled the figure. It was kind of cartoony, but I thought it was very good. I think it was the best. As to the features, I didn't really look at anyone's work in particular. I modified that and toned it down and with Weisinger's blessings. He wanted that, and he asked me to do that.

CVM: *So, Weisinger wanted a total change from what had gone before?*

SWAN: He didn't want the "lantern jaw." Wayne Boring had developed a style– maybe that's the best word to use– that suited him and made it easy for him to produce that character, and even people on the street, the supporting characters, started looking like one another. It was becoming a cartoon. Weisinger wanted to turn it around and get it back to more illustrative– do my thing on it.

CVM: *Did you use George Reeves because you drew* ***Superman*** *while the television show was on?*

SWAN: No, as a matter of fact, I didn't watch the show much, only for two or three episodes.

CVM: *Are you still doing watercolors these days?*

SWAN: No, I haven't touched watercolors for a while. I lay awake nights thinking about doing things. I have some nice visuals in my head. No, I haven't touched them. I should.

CVM: *Finally, to end it off, what do you feel is the appeal of Superman and why is everyone going crazy finding out he's about to buy the big one?*

SWAN: In a sense, he was the first, wasn't he? He was really the first superhero. The original conception was good, and they should have kept it there, not fooled around with it. I think Siegel and Shuster were on the right track. There was a vulnerability to Superman, and he was more appealing in those days... Even so, the early versions of the animated Superman...

CVM: *The Fleischer Studios in the 1940's?*

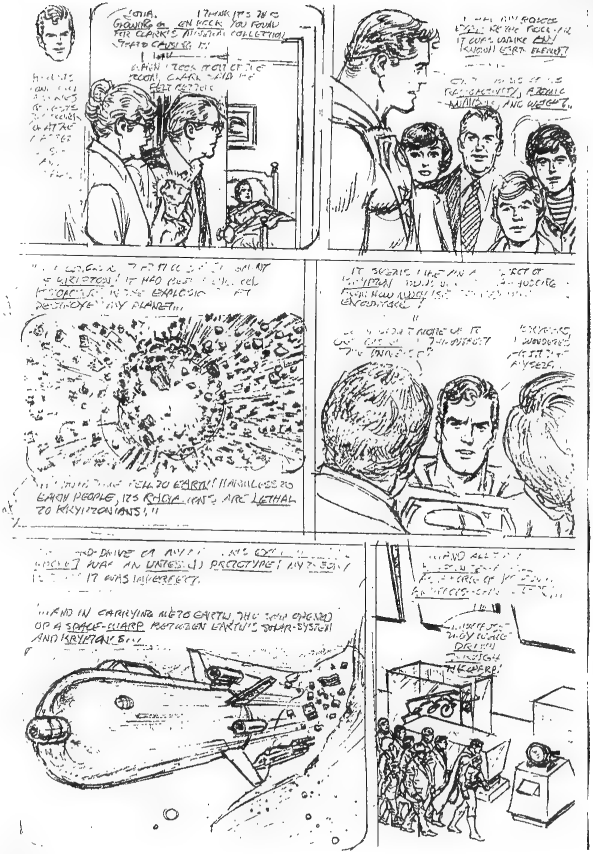
SWAN: They did a beautiful job. My, the work that must have gone into that, how they handled it. The story was so well done. Some of the early television Superman was also quite good.

CVM: *The first season. It became a kiddie show after that.*

SWAN: It goes back to the what I've said before, the writers have put themselves into a box. They have no way of getting out. They were trapped once they got into that format.

So that's it, huh?

CVM: *That's it.*



Curt Swan pencils

Super-Discussions

With John Byrne & Marv Wolfman

PART I
John Byrne

Known for helping elevate titles like X-Men and Fantastic Four to the heights of popularity, John Byrne redefined Superman in 1986 during his stint as writer/artist. Byrne has since left the character, taking on the chores of **She-Hulk** *and* **Namor** *for Marvel, and creating* **The Next Men** *for Dark Horse. In this interview, Byrne discusses his memories of working on the Man of Steel.*

CVM: *What was the exact genesis of your receiving the Superman assignment? I read in* **Amazing Heroes** *that you were at a party, and every so often, you would be discussing changes that you wanted to make with the character [Superman], back in 1986.*

BYRNE: Basically, ever since I saw the first Superman movie with Christopher Reeve, I've been going around shooting off my mouth: "DC doesn't know what they're doing with Superman; they have no idea." It happened that when I moved to Connecticut in about 1983 or '84, I went off contract at Marvel. Dick Giordano – immediately it seemed, the ink was [barely] dry on the contract – called me and said, "Okay, put your money where your mouth is. We're actually going to do it with Superman. We're going to regenerate him, revive the character." They got several different people to turn in proposals, and they asked me to turn in a proposal. It turned out that mine was the one they picked.

CVM: *You were a fan of the character since you were a kid, watching the old* **Adventures** *black and white series, and the color stuff....*

BYRNE: Yeah, that's when I first encountered the character, in the TV show.

CVM: *What kind of influence did that have on you; not only applying it to the Superman titles during that time, but generally throughout your career?*

BYRNE: I can't say that it had much influence in general, but [rather], in a very specific way. When I actually came to do the character, it was George Reeves' Clark Kent that I was trying to do. The best thing I liked about the show was his Clark Kent. He gave a dimension to Clark Kent. There's not much you can do with Superman; it took Christopher Reeve to give dimension to Superman.

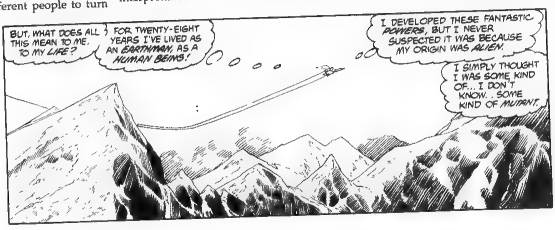
That was in the days when, in the comic, you have a scene where Lois rushes in and says "Oh my gosh! There's a monster attacking Metropolis!" and Clark says, "Oh gosh! I've got to go hide in the closet!" On the show, if they'd ever had the budget to do a monster – they never did, of course – but you would get some disaster, and Lois would run in and say, "Oh my gosh! This is a disaster!" and Clark would say, "Get off my case, Lois, I've got work to do!" Then when she left, he would duck into the lumber room and change into Superman... so it had a very different take. He was very assertive, a much more "sure of himself" character, and I tried to bring that to my interpretation of the character in the comic book.

CVM: *So you drew much more on the media's version of the character as opposed to what's gone on before.*

BYRNE: Yes, because Clark Kent in the comics had always been a kind of cypher to me. His whole purpose, really, was to be the person that Superman hid inside of. Very early on in the comics, he lost any chance of personality. He just became, as I say, a cypher. He didn't have an existence, other than being there when they felt like doing a story where Lois almost found out that Clark was in fact Superman. Once, I decided that there had never been a point when Superman had ever been stupid enough to say, "Yes, I have a secret identity"; then, of course, Clark was freed up to be a full-blown, three-dimensional personality. And, of course, Lois Lane became a three-dimensional character too, because her whole purpose was no longer trying to trick Clark into revealing that he was Superman.

CVM: *When you first went on the titles, did you have a major blueprint to work with – everybody was more or less fleshed out, historically – or did you pretty much develop as you went along?*

BYRNE: Kind of all of the above, really. I had a pretty strong idea as to where I was going to go with certain things. I had


BUT, WHAT DOES ALL THIS MEAN TO ME... TO MY LIFE?
FOR TWENTY-EIGHT YEARS I'VE LIVED AS AN EARTHMAN, AS A HUMAN BEING!
I DEVELOPED THESE FANTASTIC POWERS, BUT I NEVER SUSPECTED IT WAS BECAUSE MY ORIGIN WAS ALIEN.
I SIMPLY THOUGHT I WAS SOME KIND OF... I DON'T KNOW... SOME KIND OF MUTANT.

to give DC what I refer to as my "List of Unreasonable Demands" which was basically a list of about twenty things that I felt needed to be addressed in a revised version of the character. They bought into all but one of those. The net result was that I had a sort of a blueprint, but that blueprint was printed on rubber, so it stretched and warped and changed and adapted as we went along.

CVM: *When you took over the character and tried to get him back to the 1930's version with a modern uptake...*

BYRNE: Very much, to an extent I've often said – this will not be a news flash to anybody who's ever read any interview with me – that I felt that he had simply become too powerful. He was no longer comprehensible. The sort of touchstone I used to indicate this was that, again, in the first movie with Christopher Reeve, he flies around and turns the Earth back; he knocks over mountains; he does all this stuff; but the one scene that the audiences cheered was the scene where he rips off the car door to get to Lois. That's a very comprehensible thing; ripping off a car door is something that people can wrap their brains around. Knocking over the side of a mountain is hugely impressive, but it's not really something you can actually get a reaction to. So, I was trying to get back to a more – certainly not down to *human* standards; he has much, much more than that – but down to a level where he was again comprehensible.

CVM: *When you were first put on the title, there was almost as much publicity about that as there is now on the death of Superman. In that vein, what is your opinion on what DC is currently doing with the character, and what might you have done differently?*

BYRNE: I haven't actually paid that much attention to it, to be honest. When I leave a book, I don't generally look back. Nine times out of ten, it's painful to do so. Not necessarily because whoever has succeeded me is doing it wrong, but because I usually have some emotional connection to a book. It's painful to leave.

As far as Superman, they have done a number of things – this business of having him get engaged to Lois struck me as rather odd – but, for the most part, I guess their job is to sell comic books, and as far as I can tell, they are doing that quite efficiently. The upcoming death seems to fall under the same heading. Here's a good way to sell a lot of comic books.

CVM: *When you were working on the book, you were also working with Marv Wolfman and Jerry Ordway. What type of atmosphere was that?*

NOW, ALL THAT IS GONE. THE MESSAGE OF JOR-EL IS CLEAR. MY BIRTHRIGHT LIES IN THE STARS!
IT IS NOT THE BLOOD OF MANY SORCERERS THAT FLOWS IN MY VEINS. IT IS THE BLOOD OF A MILLION GENERATIONS OF THE PLANET KRYPTON.
ALL THAT WORLD'S HISTORY IS NOW WITHIN MY MEMORY. PLACED THERE BY THE LAST ACT OF MY REAL FATHER.
I CAN QUOTE FROM THE GREAT LITERATURE OF KRYPTON'S ANCIENT CULTURE.
I CAN SUMMON BEFORE MY MIND'S EYE THE GREAT WORKS OF ART.
I CAN SPEAK THE SEVEN LANGUAGES OF KRYPTON'S PROUDEST EPOCHS. I CAN SING BALLADS OF ITS HEROES.
I KNOW THE NAME OF KRYPTON IS GOD, AND ALL THE PRAYERS THAT PRAISED HIS NAME.
ALL THIS IS THE LAST GIFT OF JOR-EL TO HIS SON.
AND ALL OF IT IS ULTIMATELY MEANINGLESS.

BYRNE: I didn't have that much contact with Marv. I had more contact with Jerry, especially once I started writing *Adventures of Superman*. Marv kind of went off and created his own little pocket universe. It's not something I can describe in twenty-five words or less; this was just the working environment. It was two camps, basically.

CVM: *Which Superman artist, besides yourself, really defined the character, or really created a definitive look for him?*

BYRNE: Well, first of all, I wouldn't really put myself on that list. I don't feel that my Superman ever became truly definitive. When I look at how Superman is portrayed now, it seems that the one thing I managed to leave behind was the great big "S" on his chest, which had been fairly small before. To me, probably the really definitive Superman artist – this is simply because it was the guy

who was doing the most when I was a kid – would be Wayne Boring. Those great shots of Superman running through the air, and that kind of stuff, is very much what Superman is all about. And then, of course, so close to second that he's almost in the same box, would be Curt Swan.

CVM: *You were also very influenced by the Fleischer cartoons when you were developing this material...*

BYRNE: Well, I took what I hoped were the best parts of every version of Superman that had ever been, and stuck them in a blender and shook well.

CVM: *Were there any specific circumstances why you left? I know you were writing three books and drawing two. That's one hell of a work load.*

BYRNE: Roger Stern calculated that approximately, in the two and a bit years that I had been doing Superman, I did seventy-five Superman or Superman-related stories [including] stuff like *World of Krypton* and one or two annuals here and there. So, I did the equivalent of a six-year run on a monthly book in a little over two years. [*laughs*] That alone is a good reason to leave!

CVM: *That workload over such a short period of time would exhaust anybody!*

BYRNE: I was not aware that I was exhausted at the time. Once I had got off, it was like, "Woah! Where's the great weight that was on my shoulders?"

I MAY HAVE BEEN ASHAMED OUT THERE IN THE ENDLESS DEPTHS OF SPACE...
BUT I WAS BORN WHEN THE ROCKET OPENED, ON EARTH, IN AMERICA.
I'LL CHERISH ALWAYS THE MEMORIES JOR-EL AND LARA GAVE ME...
...BUT ONLY AS CURIOUS FRAGMENTS OF A LIFE THAT MIGHT HAVE BEEN.
KRYPTON BORED ME, BUT IT WAS EARTH THAT GAVE ME ALL I AM. ALL THAT MATTERS.
IT WAS KRYPTON THAT MADE ME SUPERMAN...
...BUT IT IS THE EARTH THAT MAKES ME HUMAN!!

CVM: *Yes, it must have been with the number of books you were involved with; it was probably also the enthusiasm you had at the time.*

BYRNE: Once I had got over, for want of a better word, the gigantic stage fright, and went along with it: "Here, John, mess with an icon!" "Oh, O.K." Once I'd got over that, and realized that I could actually do stuff with it, yes, it really was a tremendous thrill.

PART II
Marv Wolfman

Marv Wolfman, co-creator of DC's hot super group The New Titans and cult-favorite writer of Marvel's 1970's Tomb of Dracula, was (with John Byrne) instrumental in rejuvenating Superman in 1986, and in creating a modern version of Lex Luthor. Afterwards, he became story editor for CBS-TV's Superman cartoon, shown in 1988. He currently edits Disney Adventures for Disney Publishing, and writes all the Titan titles: New Titans, Deathstroke The Terminator, and Team Titans. In this interview, Wolfman talks about his expeience with Superman in comic books and animation.

CVM: *Okay, let's start this off. You were involved with Superman for a pretty long time before the cartoon series in 1988. I also know you were writing Superman way before Crisis On Infinite Earths. You were also involved in the rebirth of Superman in the mid-'80's, and you came up with the new Lex Luthor concept as a Citizen Kane-type of character with Superman. How did you come up with the concept?*

WOLFMAN: Actually, I came up with it a couple of years before, and tried to present it. I don't know if you remember; there was a revision in an issue of *Action Comics* (#544) that was double size. I think it was some anniversary issue with both Luthor and Brainiac. I did the Brainiac one. I had originally proposed that concept for the Luthor one, but it was decided at the time that it was too much of a change for the character.

What I did was, I used that same origin for Vandal Savage. I had him in charge of a corporation, and I did the whole thing there in issues of *Action Comics* that I was writing for [Superman editor] Julie Schwartz. Later, when it was decided to start Superman from the

A WEEK PASSES, AND LIFE, AS IT ALWAYS DOES, GOES ON. CLARK PREPARES FOR HIS PARENTS' ANNIVERSARY WHILE TRYING TO COVER ALL HIS ASSIGNMENTS.
BY TUESDAY, HIS BEST INTENTIONS ARE BLOWN AS HE FINDS HIMSELF BATTLING ALONGSIDE THE GREEN LANTERN CORPS
THAT EVENING, HE MISSES A DATE WITH CATHERINE GRANT IN ORDER TO SAVE A SMALL VILLAGE IN BRAZIL
ON WEDNESDAY, AN INTERVIEW WITH U.N. DELEGATE SASHA YORYA IS MISSED. CLARK RESCHEDULES IT LATER THAT SAME DAY...
ON THURSDAY, SUPERMAN FINDS HIMSELF IN BATTLE WITH THE WOMAN CALLED RAMPAGE.
AND YOU DON'T WANT TO KNOW WHAT HAPPENED ON FRIDAY.
BY SATURDAY, CLARK HAS COMPLETED ONLY THREE OF SIX ASSIGNMENTS PERRY WHITE IS NOT HAPPY

beginning, and John Byrne was going to be handling the main book, I proposed that concept once again as the concept for the new Luthor. This time, they liked it because it made sense to change the character when you're going to begin it from scratch. That's essentially how it happened. I proposed that I write up the whole thing, John (Byrne) took it, and did the actual work on it.

CVM: *During the Crisis On Infinite Earths, you had this character [Superman] where you pretty much destroyed everything that was there up to that point, and then rebuilt it. From your viewpoint, what was the change for the character and the new post-Crisis Superman? You got rid of the Golden Age Superman and Superboy...*

WOLFMAN: Well, what we did was only get rid of the 1938 version of Superman. We had him go off at the end of it. We didn't change any of the other parts. The Superboy thing was still there at the end of Crisis. When John Byrne decided to do the revision, he took out the Superboy section which, by the way, I completely agreed with because I liked the original version of Superman that Siegel and Shuster did, and there was no Superboy in it. He didn't really become a Super-person until he was a man. He just didn't use them or show them, so I preferred that version of the character. But, John really handled that.

CVM: *In 1988, following the Superman IV movie, they decided to do a Superman TV cartoon. How did your involvement in that series come about?*

WOLFMAN: Strangely enough, I've told the story before, and people find it hard to believe. I was asked by CBS to work on the Superman cartoon show, not by Ruby-Spears, the animation company. The reason CBS asked me, as far as I know, was not because they knew I had ever written the comic book. What happened was that I had written an episode of the *Garbage Pail Kids* which was a show that was never aired, but was made. The episode I did was a parody of Superman which I was asked to do. People on the *Garbage Pail Kids* knew that I had done the comic book. CBS liked my handling of the parody. They didn't know I worked in comics until a little later. They asked me to work on *Superman* because they like my animation writing, not because of the other way around.

The nice thing about it was that I had the comics so I was able to keep honest to the character, and was able to do it so that both CBS and DC Comics would be happy with it. Superman has been my favorite comic book character, and consequently, I was very, very pleased to be able to work on the series. I was called in, and asked to write a pilot episode, which was the one that first aired. Then, I was made story editor, and the show was picked up.

CVM: *What approach did you take on the stories because in previous interviews, you mentioned a correlation between that and the style of Jonny Quest?*

WOLFMAN: Well, Superman is a great character. One of the things that I had always wanted to see done was Superman, but let me back track. Superman is a great character, but he's probably the only superhero who, up to this year's Batman, had ever been handled perfectly in animation. All the other characters, including Superman later on, had been handled in a fairly silly manner. The 1940's cartoons by the Fleischer studio are just brilliant. My attitude with Superman was to try and bring as much of that 1940's material into a 1980's animated television show. There were problems: the animation studio could not, of course, handle the animation that way.

You can't do that type of story under network guidance in that time period, certainly at that studio. We may have been able to get away with it at other places. But, I thought that the approach I was taking was: think of the Fleischer cartoons; think of the Superman comics; and try and blend some of the best of both that I was able to do within the guidelines that were set, and take it from there.

I was very, very pleased with the series because I felt that we managed to do some better material in that series than had been done in superhero cartoons previously. I think the only thing that has been given a lot more freedom, and the studio that owns the character is doing it. They were allowed to do a lot more with it than we were, but we did a really wonderful job considering the restraints that we had on us.

As we went further and further into the series, we were able to get away with more stuff, but it was, unfortunately, a little too late, probably because the show was put on too early in the day. That show was meant to be a 10:00 morning show, and in many parts of the country, it was put on at 7:30 a.m. It was not the best time for a show of that kind. The viewers who would have watched it, were generally not up at that point. If they taped it, it didn't count for the ratings.

CVM: *How did you sneak Wonder Woman into that one episode?*

WOLFMAN: They asked me to do it. Obviously, I would have liked to have done the DC characters. It was supposed to be a two-part episode continuing as the first of the next season, but we had gotten the word after we started writing it that we would be canceled at the end of that. So, we wrapped up that story very quickly, otherwise the thing would have continued into the next season, which would have been a first for an animated cartoon, because animated cartoons only show like thirteen shows in a season, and then they are repeated four times.

CVM: *Do you know if there are any plans to put any of those episodes on video?*

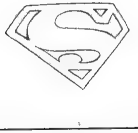
WOLFMAN: Hard to tell. The studio, Ruby-Spears, is no longer in operation. [*They were bought by Hanna Barbera.*] Hanna Barbera is owned by Turner. Turner, of course, has a new cartoon network, so it's very possible that either, it will be there, or it will be done in something. Turner does a lot of the stuff. I really have no idea. I would love to see it.

CVM: *Do you think, with all the hoopla the Batman animated series is receiving, that there is possibly another shot for another Superman cartoon series? Maybe in the style of the Fleischers considering Batman is almost presented that way?*

WOLFMAN: I would love to see it. I think now that the Batman cartoons have been successful, certainly there is proof that a good animated adventure cartoon can make it. We'll see what happens. I don't know. I would love to work on it, obviously. I don't know if they'd think of me or not, but certainly that would be something I'd be interested in seeing. Superman can be done really wonderfully.

CVM: *What do you think of the current Superman that DC is putting out?*

WOLFMAN: Quite good. I think it's some of the most consistent stories that the character has had. I always felt that, not talking quality-wise at all, there was too much of a difference between my stuff and Cary Bates and whoever else was writing Superman at the time, so it wasn't a consistent character. I believe that it's very, very consistent now, and I think that's real strong.



DANNY FUCHS: SUPER-COLLECTOR

Conducted by Jim Main

Superman collector, Danny Fuchs, posed in front of the Kellog's Superman PEP poster from 1947 that bears a striking resemblance to Christopher Reeve

In the world of the toy collector, very few have the "stick-to-it-ive-ness" to collect one topical item. Danny Fuchs is such a person. For the past thirty years, he has amassed a startling large collection of material on the Man of Steel himself, Superman. We journeyed to his own little Fortress of Solitude in Bayside, NY to view and talk about his life long hobby.

CVM: *Well, Danny, I suppose the first thing I should ask you is, with all the myriad items out there to collect, why you chose to base your collection on Superman memorabilia?*

DF: Well, when I started collecting thirty years ago, Superman was my favorite television show at the time. He was on every day after school, and I just loved watching the show, and I loved the character, and there really wasn't that much competition.

CVM: *We're referring to the early 60's here?*

DF: Yeah, in 1962. That's when I started collecting. I mean, there were other comics. The Marvel books were relatively new, but nobody knew who Spider-Man was; everybody knew who Superman was, because of the TV show. It had instant recognition. My brother, who was older, read *Superman* comics, and I used to get his, even before 1962. I just liked what the character stood for, and it was the show and George Reeves...

CVM: *So, you're saying that it was the moralistic aspects of the character that hooked you? The old "Truth, Justice and the American Way?"*

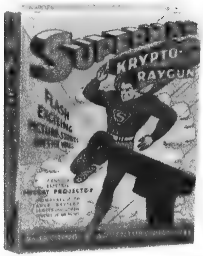
DF: It did. It actually did. I began to realize what a great character this was, and began to collect comic books. I was going to day camp in July of '62 and every day, there was a rest period after lunch. The kids there were all bringing comic books, so I said that I'd do the same thing. I went to the local candy store and the racks were tremendous, with every comic in the world. I picked *Action*, *Superman*, and *Superboy*, because I knew the characters and I was able to understand the stories right away. I really found that I loved the stories and, I started buying them the whole summer and I just never stopped.

Soon, I realized Superman was available in other forms: coloring books, puzzles, lunch boxes and gum cards, and things like that. So I said to myself, "Well, let me start collecting these things too." I had room, in my bedroom, with shelves and cabinets and started displaying these things, and having friends over to see it, never ever realizing that this would become a life ambition that would last thirty years.

CVM: *That's how long you've been collecting now, thirty years?*

DF: It's the only hobby I've ever had.

CVM: *Do you recall what the first item you began your collection with was? Besides a comic book, that is.*



Superman Krypto-Ray Gun (Daisy 1940)

DF: It probably was a puzzle or a coloring book, and it was something that my Mom would've bought for me.

CVM: *What about the most recent acquisition to your collection?*

DF: Basically, I only like to collect pre-1960 Superman items.

CVM: *This is the time period that you're most satisfied with?*

DF: This is what I call the "Golden Age of Superman Collectibles"– the 1940's and '50s. In this past week alone, I picked up six or seven Superman items made in 1940, all of which I already had! I bought them all for resale and/or trade purposes.

CVM: *Now you said your favorite time frame for collectibles is pre-1960. Does this hold true for your favorite comic book period as well, with artists like Wayne Boring and Curt Swan handling the art on the books?*

DF: Yeah, basically. Curt Swan was always my favorite Superman artist. I really don't collect the new Superman comics anymore. I lost interest in them several years ago. When I was a kid, buying a comic for 12 cents meant a half-hour of escapism, fantasy, and fun. Today, a comic is too relevant...too much like the real world with talk about pollution, the environment and issues like that. I want a comic where a three-headed monster comes to Earth, takes Jimmy Olsen back to her planet and wants to marry him. That's what comics, to me, were.

CVM: *So, you want to see more of a fantasy element in the comics? These are the types of Superman stories you enjoyed?*

DF: Exactly. And that's what is missing in today's comics.

CVM: *Getting back to your collection, you said that you began with a piece from the early 60's, but we know that's not your oldest piece. I suppose you have something tucked away from the 1930's.*

DF: Oh yes. I have every known early Superman item ever made. I have twelve of the Ideal wood-jointed dolls, which was probably *the* first Superman item ever made. I have the Superman Krypto Ray Gun, which was from 1939-1940. 1940 was a banner year for merchandising Superman, and I have dozens and dozens of items all from that year.

CVM: *Do you have an actual number of all the items you have here?*

DF: I'd say well over ten thousand.

CVM: *Well over ten thousand? On Superman alone? Which of all these pieces would you have to say is the rarest of them all?*

DF: The rarest piece, which is also my favorite piece, is my showcase piece which hangs over my desk. It's a poster, a Kellogg's Superman PEP poster from 1947. It's the only one known to exist. It looks like it could've been painted by Norman Rockwell, but it wasn't, and the image of Superman looks very much like Christopher Reeve - which is a pretty big coincidence.

CVM: *Certainly before his time!*

DF: Exactly! And this is the item that strikes everybody first when they come to see my collection. In all the different places I've lived in, it's always been the piece that I've built my collection around. It's something that's always been very near and dear to me.

CVM: *In your opinion, what would you classify as the best figural representation of Superman?*

DF: I really like a little figure which is known as the Superman sirocco figure. It's not only a great image of him, but it's a pressed wood figure, that's extremely rare, whose origins are very cloudy. Nobody knows if it was licensed or not, or where it was actually made available. But, this is a highly sought after piece, not just by Superman collectors, but also comic character collectors and figure collectors, all over the place. It was very, very high on my want list for years until I was able to find it.

CVM: *Weren't these particular figures available at circuses and carnivals?*

Superman Scirocco figure (1940's)

DF: Well, that's one of the rumors floating out there. Nobody really knows for certain though. It could've been sold at circuses, and it could've been sold at candy stores. Back then, there was no exact science as to how these things should be distributed. There could have been twelve different ways, but nobody knows. They can only guess.

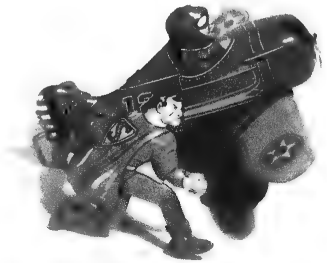
CVM: *It could've even been a mail-in premium for all we know.*

DF: It could've been. It's a mystery.

CVM: *Danny, you've obviously heard of the plans to kill off the Man of Steel. Now, speaking as a person whose whole life has been more or less based on amassing a collection centering on Superman, how do you feel about this move?*

DF: Well, I was more or less upset about it. But, I know people at DC and I know business, and I know this is being done strictly as a publicity gimmick, because they have gotten more publicity out of this then they could ever have paid for with money. When this story was announced, it was announced on a slow news day. It was on the headlines of a New York paper; *Newsday*. It got an incredible amount of publicity, but it's like Coca Cola saying, "We're no longer going to make Coke, we're just going to make Sprite!" Everyone's going to be buying Coke and talking about Coke. Then later on, the company is going to say, "Well, we decided to bring Coke back."

And, that's what's going to happen here with Superman. Of course, they (DC) will bring him back, but in the meantime I'm



Superman Rollover Plane (Louis Marx 1940)

hearing from dozens and dozens of people who are saying to me how they are going to be buying dozens and dozens of that issue. All these people think they're going to become rich and send their kids to college from buying these comics, but they don't realize that everyone else is going to be buying these issues too!

CVM: *It's the same thing that happened with the new X-Men book a couple years or so back.*

DF: I won't buy it or read it. That's how I feel about it.

CVM: *Any speculation on your part on his return?*

DF: I actually don't know. I don't even think that at this point that DC even knows. I'm sure they're holding meetings every day. I'm sure they're all thrilled with all the publicity and all the advance sales. I know people who own comic stores that could only sell ten copies of Superman comics a month, and now have gotten orders for hundreds and hundreds of copies of that title now. I honestly have no idea how they plan it, though.

CVM: *Now, in our Batman issue of our toy collectibles publication,* ***Collectible Toys & Values****, we had Batman collector, Joe Desris, list his personal "Top 20" Batman items. How about obliging us with a Top Ten of your personal favorite Superman collectibles, Danny?*

DF: Oh yeah, I guess I could. The Superman Pep poster and sirocco figure would both be on that list. The two early Superman tin toys, the Superman Rollover Airplane and the Superman Turnover Tank, both of which were made in 1940, are very desirable and key pieces to any Superman collection. The Superman Action Comics Prize Ring, which has been getting incredible publicity in the past few months, is a top piece, as well as the two Superman Secret Compartment Rings. I'm not going to count any comics here because they're a different category. I do have a Superman pin, that is one of only two that are known to exist. It's my theory that it's a Superman Club Pin from Canada. It's a beautiful brass blue and red pin.

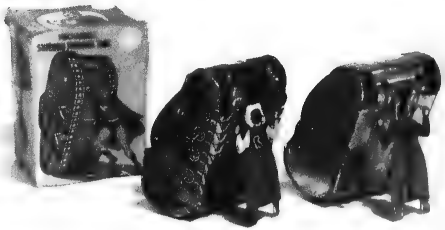
Then I have quite a few pieces from the Superman Junior Defense League, which was a tie-in to Superman Bread in 1942, where bakeries all over the country could participate in a co-op plan where they could use their local bread, and tie it in with a national Superman promotional plan. It all tied in to national defense, patriotism, World War II and defeating the enemy. They made quite a few pins, posters and advertising pieces, and I have quite a few of these. I guess that would certainly complete that Top Ten in a hurry!

CVM: *That section alone would! Now what particular piece in your collection took you the longest to acquire?*

DF: Probably something, again, that I love very much. It's called the Superman figural Dunhill lighter. This is obviously an item which was not made for children. It's a 1942 piece, but it is a 1930-ish art deco type of table lighter and has a gorgeous three-inch silver figure of Superman on top. It works on batteries; there's a little plug you pull out, and when you do this the battery ignites the flint and makes it light. This is something kids could've bought their dad for Father's Day. I knew about this item when I saw it in someone else's collection, and I knew then that I would not be able to live until I had one of these myself. It took me several years, but I found it. And, of course after that, I found two more, which I sold.

CVM: *Now when you began collecting, there weren't any toy dealers yet, to speak of. What means did you use to acquire these items then? Did you go to flea markets and tag sales?*

DF: Well, in 1962, when I starting out collecting, I was only nine years old, so I wasn't going around looking for the stuff. Basically, I was getting things from friends and their older brothers and also buying items (which were then new) thirty years ago from the stores. There were many more Superman items in those years than what's being produced today.



Superman Mechanical Turnover Tank (Marx 1940)

CVM: *So, it was primarily trading with friends that helped your collection along in those days.*

DF: Right. Plus, being fortunate enough to be living in New York City, I was able to attend the very first New York City Comic Book Convention in 1968. And I'll tell you, when I walked into that hotel and then got out of the elevator and saw a dealer's room for the first time, filled with people selling all the stuff I loved, I couldn't believe there were others actually collecting these things *[starts breaking up laughing]...*

CVM: *...or cared about!*

DF: ...I saw things there that, if I could just go back in a time machine, I could be a millionaire today by picking up all the stuff there that I didn't buy!

CVM: *This was the first Phil Seuling convention you're talking about here, I believe.*

DF: That's right. It was at the Statler Hilton Hotel on 7th Avenue.

Supermen of America emblem award

CVM: *If there's ever a convention promoter that's really missed, it's him. My first comics convention was the 1973 July Con and I still have such great memories of that! But, enough of that. Danny, do you have any interesting stories you could relate to the readers on your trials and tribulations as "America's Foremost Superman Collector?"*

DF: Well, I've told this story before, but it's a good story and it teaches people never to give up when it comes to collecting. An item that I wanted for a long time was the 1940 Superman Rollover Airplane toy. Now, this is a piece that is an airplane with a little bar that comes out of it and attaches to this two- dimensional figure of Superman, that attaches to the bar. You wind it up and he flips the plane over. I first found the plane, which has no Superman identifications or markings on it at all, at a JFK toy show about fifteen years ago for ten dollars. I was really thrilled to get it and I thought, "Maybe if I live to be 200, I'll find the little Superman figure." I put the word around to all my friends and told them to contact me if they ever found the little Superman figure. Within a month, a friend of mine found the figure at a flea market in New Jersey, and sold it to me for $5.00, and it fit on the bar perfectly. And for $15.00, I created a $1500.00 toy!

The crazy thing is, I repeated the same thing ten years after that, and I've also done it with other Superman items that were missing key parts. But, the thing here to remember is never give up! Let people know what you collect, who you are, and keep up your reputation.

CVM: *That is a good story, Danny, and an encouraging one as well. Do you collect anything else other than Superman?*

Superman Bread store window sign

DF: Well, yes, and that's because it's getting harder and harder to find Superman items that I don't already have and that I like. I love comic book and cartoon character figures. They have to be figures of characters that I like. I don't have any Disney items, because I don't care for that stuff. I have a huge collection of Warner Brothers, Hanna Barbera, Popeye, as well as lots of things on comic and cartoon strip characters. I probably have well over a thousand figures from an inch to a foot high. They're fun, because I can literally pick them up at any show I go to and add to that collection almost every week.

CVM: *And, it sounds like you're having just as enjoyable a time doing that too! Well then, Danny, in closing, let me ask you this: how do you, a person who has been associated with Superman in a collectibles aspect, feel he should be represented in the comics?*

DF: Well, I think it's important for him to be a good role model. When I was a kid, Superman was the greatest character you could want to be. Everybody wanted to be him on Halloween. Today, you're lucky if 1% of all the Halloween costumes sold are of Superman. You know, he always stood for such good things. He's been a part of three or four generations and I hate to see when he's used in a negative way or a way that isn't fitting up to his image. I have two young sons that are seven and ten, and obviously they may be influenced by living here, they see a lot of Superman, but I would hope that the young people realize what he stands for.

I just think that he's the greatest fictional character created. Jerry Siegel and Joe Shuster did more for the whole world of comics, toys, and collecting, than people ever realize by bringing this magnificent character to life. So, I just want to see him portrayed and written as a good character, and will always show that no matter what the story is, good will triumph over evil and if you're a good person and do right, hopefully things will work out for you.

CVM: *Certainly words to live by. Danny, on behalf of our magazine, thanks for your time. It's been a pleasure talking with you and I wish you the best in your pursuits.*

DF: It was certainly a lot of fun.

CVM: *And, just as a reminder, Danny Fuchs can be reached at 209-80 18th Ave, Bayside, NY 11360 if you'd like to contact him on Superman collectibles for sale or trade.*

Superman wood-jointed doll (Ideal 1940)

SUPERMAN COLLECTIBLES

BRAINIAC

Brainiac DC Super Powers 5" w/mini comic (Kenner 1984) 38.00

CLARK KENT

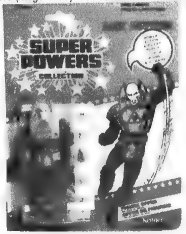
Clark Kent DC Super Powers 5" (mail-in offer or free with Superman figure from Sears) (Kenner 1986) ... 60.00
Clark Kent 8" Official World's Greatest Super Heroes (Mego circa mid 1970's) (Mont. Ward's exclusive) 450.00

GENERAL ZOD

General Zod 12" act.fig. (Mego 1978) . 40.00
General Zod 3¾" Pocket Super Hero (Mego 1979) 15.00

JOR-EL

Jor-El 12" act.fig. (Mego 1978) 40.00
Jor-El 3¾" Pocket Super Hero (Mego 1979) 15.00



Lex Luthor, DC Superpowers; Kenner

LEX LUTHOR

Lex Luthor DC Super Powers 5" w/mini comic (Kenner #99670, 1984) 13.00
Lex Luthor 4¾" act.fig. w/"Power Punch" (Toy Biz #4408, 1989) 5.00
Lex Luthor 12½" act.fig. (Mego 1976) 150.00
Lex Luthor 3¾" Pocket Super Hero (Mego 1979) 15.00
Lex-Soar 7 DC Super Powers vehicle (Kenner 1984) 15.00

MR. MXYZPTLK

Mr. Mxyzptlk Superhero bendable (Mego 1972-4) 125.00
Mr. Mxyzlptlk 7" Official World's Greatest Super Heroes (Mego 1970's)
(boxed with smirk) 120.00
(boxed with mouth open) 90.00

Supergirl, Greatest Super Heroes; Mego. Super Queens;Ideal

(carded, with mouth open) 175.00

SUPERBOY

Superboy game (Hasbro 1965) 100.00
Superboy Action Boy Outfit (Ideal #3422, 1967) 750.00

SUPERGIRL

Supergirl 8" Official World's Greatest Super Heroes (Mego 1970's)
(boxed) 420.00
(carded) 350.00
Supergirl 11½" Super Queens Posin' Doll (Ideal) 1,500.00
Supergirl Superhero bendable (Mego 1972-4) 175.00
Supergirl model kit 75.00
Supergirl Costume (Ben Cooper 1973) . 20.00
Mazer, Norma Fox: *Supergirl* Warner 32367-5 (11-84, $3.75) [Novel, PB 1st ed.] C: Movie Tie-in photo 5.00

SUPERMAN

{Comics 1939-present}
{Radio 1940-51; TV 1951-57}
{Movies 1979-80's}

Figures, Dolls & Puppets

Superman jointed 13" wood figure (Ideal 1939) 1,500.00
Superman Carnival Chalk figure, 15" moulded plaster, painted (1940's) .. 300.00
Unlicensed crude chalk figures of Superman in various colors. w/chest logo 250.00
Without chest logo 200.00
Superman Scirocco figure, brown with maroon details, black hair, 2½"x1½" base (1940's) 1,200.00
Superbabe Doll, 15" tall, latex rubber doll with movable arms & legs in Superman costume w/ shorts (Imperial Crown Toy Co. 1947) .....
Superman plastic figure, 2½" on base ivory color, fine detail (Marx) 150.00
Superman Hand Puppet, cloth w/vinyl head full costume, 10", plastic with header card (Ideal 1965) 125.00
Flying Superman, 10" blue plastic, with cape, shoots in air with rubber band, on 10"x14" *Daily Planet* card (Hassenfeld 1965) 25.00
Superman & Supergirl Push button puppets 7"x5½"x2" window box with 3½" plastic figures on bases (Kohner

Bros. 191U, 1968) 200.00
Superman flying figure (Transogram 1970's) 60.00
Superman rubber figures (Chemtoy 1970's) 3 diff, each 15.00
Superman Super Hero String Puppet (Madison, Ltd. 1978) 75.00
Sky Heroes Superman, Flying rubber band propelled figure, (Marx Toys 1977) .. 25.00

Action Figures

Superman "Justice League" 3" plastic figure (Ideal 1966-67) 75.00
Superman Captain Action outfit, with Krypto the Superdog (Ideal 1966) 475.00
Outfit w/Videomatic ring (Ideal #3401, 1967) 700.00
Superman 8" Official World's Greatest Super Heroes (Mego 1974) (boxed) 140.00
(carded) 100.00
Superman 12½" act.fig. (Mego 1976) . 100.00
Superman 12" energized act.fig(Remco) 65.00
Superman 9" energized act.fig(Remco) 50.00
Superman 12" act.fig. (Mego) 100.00
Superman 3¾" super hero (Mego) 50.00
Superman 3¾" Comic Action Heroes figure (Mego 1975-8) 75.00
Superman 3¾" Pocket Super Hero (Mego 1979) 20.00
Superman 6" rubber figure (Fun Things) 25.00
Superman rubber figures (Chemtoy) 3 diff, each 15.00
Superman Figure on stand 15" w/vinyl & fabric 24.50
Superman Superhero bendable 5" (Mego 1972-4) 75.00
Superman Die-Cast Superhero 5½" (Mego 1979) 90.00
Superman DC Super Powers 5" w/ mini comic (Kenner 1984) 15.00
Superman 3½" PVC figure (Comics Spain 1988) 11.50
Superman 15" plastic figure, w/cape (Warner Bros. Store, 1988) 12.00
Superman 4¾" act.fig. w/"Kryptonite Ring" (Toy Biz #4403, 1989) 18.00
Superman Figure on stand 15" w/vinyl & fabric (Hamilton) 24.50
Superman, on base PVC figure 3½" (Applause, 1991) 3.50

Toy Vehicles & Play Sets

Superman Mechanical Turnover Tank, silver tin litho tank & turret, with tin Superman on underside who turns over tank in motion, in 4" litho box, wind-up (Marx 1940) 1,000.00
Superman Golden Muscle Building set with 1½" "Superman Muscle Building Club" pinback, 18"x11"x3" box, with cartoon story inside, 2 handgrippers, chest expander, chart & certificate (Peter Puppet/Natl. Comics 1954) .. 900.00
Flying Superman w/ Super Flight Launcher, plastic, propelled by rubber band (Transogram 1955) 150.00
Superman Tank, Battery Operated (Linemar 1958) 2,000.00
Batman 11 piece Play Set w/Robin, Wonder Woman, Superman, Robot & other villains, Bat Car, Bat Plane, Sonar Ray Weapon (Ideal #3305, 1966) . 1,100.00
Superman Motorcycle, 11" yellow plastic cycle with decals & working headlight plus 6" full Superman figure (Taiwan, late 70's) 55.00
Fortress of Solitude playset with Superman 3¾" figure (Mego: Comics Action Heroes 1970's) 300.00
Superman Corgi Cars, (Mettoy Ltd.) Supervan (1978) 65.00
Supermobile (1979) 65.00
Supermobile DC Super Powers vehicle (Kenner 1984) 25.00
Justice Jogger wind-up vehicle (#67280, 1986) 25.00
Superman Metropolis Play Set, with Krypton Kid, enemies, Superman Car & Solar Ray Weapon (Ideal #3323) ..... .00
Hall of Justice plastic playset 34"x10½" (#99830, 1984) 100.00

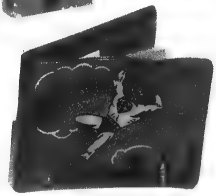
Model Kits

Superman model kit, painted box (Aurora 1958) 250.00
Superman model kit, comic drawing on box (Aurora 1964) 400.00
Superman Comic Scenes model kit (Aurora 1974) 75.00
Superman model kit (Monogram 1978) . 45.00
Superman Super Powers model kit (MPC 1984) 30.00

Clothing & Accessories

Official Superman Costume, 40" long suit with belt, mask & cape, illustrated box (Ben Cooper 1940's) 500.00
Superman Sweater Patch 12"x13" wool (Irvin Foster 1940's) 200.00
Superman Handkerchief (Kenin, Gordon & Zimmerman 1940) only one known to exist 2500.00
Superman Tie (1940's) 200.00
Superman embossed leather billfolds three different 150.00
Superman Belts (Pioneer 1940's) Lucite 200.00
Leather 200.00
Superman Sweatshirt, depicts Superman breaking the chain designs (Norwich Knitting Co. 1940-41) 200.00
Superman Label Underwear (Norwich Knitting Co. 1940-41) 100.00
Superman Blackout Belt, glow in the dark (19420 ..... 500.00

Superman & Supergirl Puppets; Kohner



Superman Billfold (Hidecraft 1947) ... 300.00

Superman Suspenders (Pioneer 1948) 300.00
Superman Playsuit, broadcloth and cotton, boys & girls sizes, cape, shirt & pants (1950's) 1000.00
Original George Reeves costume from Superman TV series (1950's) 25000.00
Superman Official Costume, red fabric pants & cape, blue shirt, logo + belt (Ben Cooper 1950's) 300.00
Superman Outfit on 11"x15" cardboard illus. hanger (Lindsay #573, 1960's) . 75.00
Super Mocs, moccasins in boys & girls sizes (Penobscot Shoes 1960's) ... 75.00
Superman Socks, flying Superman on ankle w/ Superman logo, in men and boys sizes (Sports Wear Hosiery Mills) 100.00
Superman Book Bag, red & blue w/ Superman logo and Superman 150.00
Superman Vinyl Wallet, brown, (Standard lastic Products 1966) 50.00
Superman Deluxe Roller Skates, (Larami Corp. 1975) 25.00

Watches & Jewelry

Superman Wrist Watch, in box (New Haven Clock Co. 1939) 1,500.00
Superman Charm, silver body, red cape (Del Weston 1947) 2500.00
Superman Wrist Watch, in box (New Haven Clock Co. 1948) 750.00
Superman Pocket Watch, boxed (Bradley 1959) 800.00
Superman Superwatch, plastic, movable hands on card (Toy House 1967) ... 75.00
Supertime wrist watch, full color box (circa 1950's) 600.00
Superman Wristwatch (Timex 1976)
Large, boxed 60.00
Small, boxed 50.00
Superman watch, quartz, gold rim (Warner Bros. #9302, 1990's) 30.00

Swimming Accessories

Superman Senior Swim Goggles in box (Super Swim, mid 1950's) ... 100.00
Superman Snorkle in box (Super Swim mid 1950's) 250.00
Official Superman Swim Fins, blue rubber in 7"x12" box with color illus. & Safety Swim Club membership card (Super Swim 1950's) 150.00
Official Superman Kiddie Paddlers, blue rubber in 5"x8" box with color illus. & Safety Swim Club membership card (Super Swim mid 1950's) 300.00
Superman Leather zipper wallet 150.00

Paints/Pens/Pencils

Pencil Box (Hassenfeld Bros. 1940's)
Blue/Red 150.00
Red 150.00
Superman Pencil Box 8"x4"x1" cardboard box with raised illus. Superman (Amer. Pencil Co. 1940's) 75.00
Superman Paint Set with illo & dried paint tablets & mixing dish (American Toy Works #32, 1941) 150.00
Pencil Case, cardboard simulated leather, (Hassenfeld Bros.1940's)
Blue/red 150.00
Red 150.00
Superman Pen (Joffe Pen Co. 1947) . 500.00
Superman Paint by Number, 44 action scenes, 16 colors, (Transogram 1954)150.00
Superman Crayon by Number, 44 action scenes, 16 colors, (Transogram 1954)150.00
Superman Sparkle Paints set with 5 pictures, on 8"x11" card (Kenner 1960's) 50.00
Superman Star Dust paint set (1970's) . 45.00

Coloring Books

Superman Coloring Book, 32 pages 11"x15"(Saafield #196, 1940) 250.00
Superman Coloring Book, 48 pages (Whitman 1965) 15.00
Superman Coloring Book, 96 pages 8"x11" (Whitman 1965) 15.00
Paint by number book, (Whitman 1966) 60.00
Superman color and paint book (Whitman 1970's) 25.00

Books/Records/Films

Superman Filmstrips (Acme Plastics 1940-48)
First Set (1940) 700.00
Second Set (1947) 600.00
Re-Issue First Set (1948) 500.00
Superman Cinematic Picture Pistol w/Feature Film (Daisy #96, 1940) .. 600.00
Superman Christmas Adventure, free premium book (John A. Brown Co.1940) 25.00
Superman's Christmas Adventure Comic (free in toy dept Macy's) ... 1250.00
Superman's Christmas Playbook, (free in toy dept Lord's 1940) 1000.00
Superman Premium Comic Book, 8 pages 5"x7" (Py-Co-Pay 1940's) 300.00
Superman Boxes Set of 5 Films, in 6"x2½" box (Acme/FAS 1948) 75.00
Superman Record & Story Book 7½"x8" w/two-sided record "The Flying Train" & 10 storypages (Musette 1947) ... 125.00
Superman Magic Ring record set in story jacket (Musette 1947) 125.00
Superman movie viewer, on 5"x7½" color card, with 2 boxed films (Chemtoy 1965) 50.00
Superman Musical Stories Record Album 12" sq. (Tifton 1966) 40.00
Superman Pop-Up Book, art by Curt Swan, Bob Okener & Jerry Serpe (Random House 1979) 25.00

Soakies & Soap Containers

Superman Cinematic Picture Pistol; Pistol

11"x15"(Saafield #196, 1940) 350.00
Superman Coloring Book, 60 pages 8"x11" "The Mystery Base Mystery"
Superman Crazy Foam (American Aerosol 1970's) 25.00
Avon bottle 9½" vinyl bubble bath figure

bottle (Avon 1978) 10.00
Superman soaky bottle 60.00

Novels

Lowther, George: *The Adventures of Superman* Random House: 42 [Novel: HC in Dust Jacket, with illustrations by Shuster 1,500.00
Without dust jacket 700.00
Lowther, George: *The Adventures of Superman* Armed Services #656 (5-45) [cover: photo of HC] 300.00
Maggin, Elliot S.: *Superman, Last Son of Krypton* (6-79, $3.98) [Novel, Movie Tie-in, Science Fiction Book Club ... 15.00
Maggin, Elliot S.: *Superman: Last Son of Krypton* Warner 82319-8 (9-80, $2.25) [Novel, PB 1st. ed.] C: photo 7.00
Maggin, Elliot S.: *Superman: Miracle Monday* Warner 91196-8 (6-81, $2.50) [Novel, 1st-4th tie-in photo 7.00
Kotzwinkle, William: *Superman III* Warner 30699-1 (6-84, $2.95) [Novelization, Movie Tie-in] (PB, 1st ed.) C: not credited ... 5.00
Hiller, B. B. (from Konner, L. & Rosenthal, M.): *Superman IV* Scholastic Point 41195-0 (7-87, $2.75) [Novelization, Movie Tie-in] (PB, 1st ed.) 3.50

Serials/Movies/Shows/TV/ Cartoon/Animation Work

Animation cel from Paramount series of Fleischer cartoons 5000.00
Lobby cards or advertising poster for Paramount/Fleischer cartoons 8000.00
Model Sheets
Superman 1000.00
Lois Lane 1000.00
Any other model sheets 1000.00
Individual pencils of scenes 1000.00
Cut-Out Superman Figure 15", used for various products (National Pub. 1948) 600.00
Lobby Cards for Columbia Superman Serials
Serials 150.00
16 pg. pressbook 500.00
Stills 20.00
Posters 30.00
1951 Superman and the Molemen
Lobby Cards 150.00
Press books 500.00
Stills 300.00
Posters 250.00

Broadway Show "It's a Bird...It's a Plane ...It's Superman
Original Cast Album 50.00
Playbill 50.00
Posters 100.00
WABC Radio promo button for show . 150.00
Superman The Movie, Warner Bros 1978
Posters 50.00
Lobby Cards 45.00
Superman II, Warner Bros 1981
Posters 20.00
Lobby Cards 15.00
Easel backed standee for theatre lobbies, 5' tall, promo. for Fleischer cartoons, Superman breaking chains 50000.00
Lobby Cards from theatre reruns of tv shows 200.00
Posters from reruns of tv shows ... 750.00
Stills from reruns of tv shows 10.00

Plates, Glassware & Utensils

Boontonware Children's set, plate, bowl & cup (Boontonware 1966) 75.00
White glass mug, with picture, (1966) .. 20.00
Superman Paper Plate & Cup Set (1966) 50.00
Superman fork & spoon set (Imperial 1970's) 50.00
Superman super hero 12-oz. mug, limited edition of 5000, hero on handle (Warner Bros. #8300 1990's) 12.00

Phones/Radio/Record Players

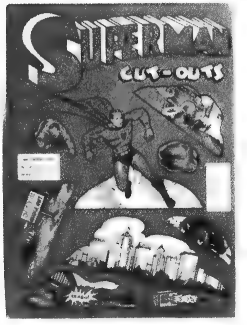
Superman Record Player, full color graphics on all sides, black and white origin story on back(1978) 100.00
Superman Transistor Radio (1973) ... 75.00
Superman telephone/address book, (Warner 1977) 20.00
Superman AM Radio, plastic Superman emerging from phone booth (Vanity Fair Industries, 1978) 100.00

Paper Products

Newspaper Ad & Sunday Comics Page, (St. Louis Post Dispatch, Nov 3rd and Nov 5th (1939) 500.00
Advertising Booklet w/three ads, 30 daily comic strips (McClure Syndicate 1939) 2000.00
Superman Valentines (Quality Art Novelty Co. 1940) Set 75.00
Superman Birthday Cards (Quality Art Novelty Co. early 1940's) Each 100.00
Superman cut-outs 10"x14½" book with 4 color cut-outs or figures & objects (Saafield #1502, 1940) 1,000.00
Superman Krypto-Ray gun advertisement on back of Childrens Activities Magazine (December 1941) 50.00
Superman Sheet Music, by Bob Maxwell and Freddie Fisher (Bernstein & Co. 1942) ...
Superman N-Tane Advertising Brochures for gasoline (Continental Oil Co.) (1945) 14 page brochure 700.00
TV Guide from September 25, 1953 .. 600.00
George Reeves photo card 5"x7" postcard, comics pictured on back (1950's) .. 150.00
Superman Wallpaper roll, with full color illos of Superman, Clark Kent, etc., 20" wide (United Wallpaper 1966) 100.00
Superman Tissue (Oh Dawn!1978) ... 50.00

Games

Action Target Game, wood & cardboard w/ 4 tanks and bean bags (early 1940's) . 300.00
Adventures of Superman, full color box, illus. of Superman punching plane



Superman Cut-outs; Saalfield

(Milton Bradley 1940) 350.00
Superman Speed Game, full color illus. box of Superman leaping skyscrapers (Milton Bradley early 1940's) 300.00
Radio Quiz Master Game, cardboard turntable game (1948) 300.00
Superman Rubber Horseshoes, Super Swim (circa mid 1950's) Senior set 150.00
Junior Set 100.00
Calling Superman – A Game of News Reporting, with plastic pieces (Transogram 1954) 150.00
Superman Colorforms 12"x8" box (Colorforms #260, 1964) 35.00
Superman Official 8-Piece Junior Quoit set + membership card 250.00
Superman Electronic Question & Answer Quiz Machine Game 14"x9" (Lisbeth Whiting-1966) 150.00
Superman City, magnetic board game (Remco 1966) 110.00
Superman Tilt Track Marble Skill Game, Superman fighting Spaceships on game package (Kohner, 1966) 65.00
Superman Card Game (Ideal 1966) ... 50.00
Superman Spin Game (Pressman 1967) 100.00
Superman and Superboy game (Milton Bradley 1967) 100.00
Super Hero, Superman Card game (Russell 1977) 15.00
Superman Game (Hasbro 1978) 40.00
Superman Bally Pinball Machine (Bally 1978) 2000.00
Superman Match II (Ideal 1979) 35.00
Superman II Game (MB 1980) 15.00
Superman III Game (Parker Brothers 1983) 10.00

Jigsaw Puzzles

Puzzles -Dozen Different
500 pieces (16 x 20) 500.00
300 pieces (12 x 16) 400.00
6 w/42 pieces 200.00
Superman Picture Puzzle
(Saalfield 1940) 700.00
Superman picture puzzle, 300 pieces, 12"x16" titled "Superman and the Submarine" (Saafield 1940) 500.00
Superman picture puzzle, 500 pieces, 16"x20" titled "Superman Saves a Life" (Saafield #1516, 1940) 500.00
Superman Jigsaw Puzzle 8½"x11" box 100 piece 14"x18" puzzle
(Whitman 1965) 15.00
Superman Jigsaw Puzzle 9"x11" box 150 piecee 14"x18" puzzle
(Whitman 1965) 25.00

Lunch Boxes & Pails

Superman Lunchpail w/robot picture & bottle, (Universal #4083SM 1950's) . 600.00
Superman Lunch Box, steel
(King-Seeley 1967) 300.00
Thermos for lunch box 6½" metal ... 40.00
Superman (Aladdin 1978-80)
Steel box 30.00
Thermos (plastic) 15.00

Gum Cards

Superman Super Bubble Gum Cards
Set 2750.00
Each 30-75.00
Gum wrapper 700.00
Superman trading & playing cards- several assort. decks of comic stars, 12 to a deck, 2 Superman cards
Superman card 100.00
Superman w/Lois Lane 100.00

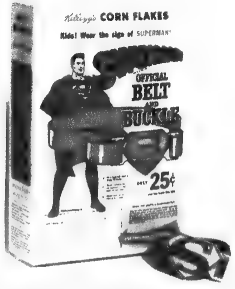
Dunhill Figural Lighter

Miscellaneous

Superman Banner, yellow, red & silver (World's Fair Item? 1939-40) 1000.00
Secret Code Wheel 4" dia. (Junior Justice Society of America premium, 1940's) 300.00
Superman Dime Register Bank, 2½"x2½ tin litho (DC/1940's) 250.00
Superman Krypto-Ray gun, black metal with Superman embossed on stock
(Daisy 1940) 1,500.00
Superman Hair Brush, 4¼" wood
(Superman, Inc. 1940) various, .. @75.00
Superman Hood Ornaments, chrome, (L.W. Lee circa 1940's) 500.00
Full color transfers/tattoos, applied to glass, metal, wood, paper or skin (1944) 800.00
Superman Lighter (Dunhill 1950's) .. 1,500.00
Superman club membership kit, record, card, patch & Button (1960's) 150.00
Superman Rub-Ons magic picture transfers 12"x10"x1" cartoon illus. box with two 8½"x11" pictures (Hasbro 1964) 85.00
Superman Pillow Case (1966) 25.00
Superman Ball on 7"x4" card (Nat'l Latex 1966) 50.00
Cloth picture, color, rod through top edge for hanging, 16"x25" (1966) .. 150.00
Superman Body Building Set on 14"x24" card, red plastic barbell, blue plastic dumbells, can be filled with water or sand (Irwin 1967) 200.00
Superman Watergun, molded plastic flying Superman figure (Multiple Toymakers 1967) 125.00
Kryptonite Rock, glows in dark, in box (1977) 25.00
Superman Ceramic Planter (1978) 15.00
Superman Christmas ornament 3½" P.V.C. 9.00
Superman 11" figural nutcracker (1979) 25.00
Superman photo frame, 10"x8" holds 4"x6" photo (Warner Bros. #9515 1990's) 12.00
Superman Window Pop display toy (Horizon WP001, 1990) ..... CRP

Comics, Radio & Food Premiums

1938-42
Superman Crusader Ring (mid 1940's)
Silver finish 250.00
Supermen of America Member Ring 40,000.00
Supermen of America Membership Certificate (Action Comics) 200.00
Supermen of America cello button 75.00
Superman Inflatable Rubber Toy, red, white & blue (Oak Rubber Co. 1940) ..... none known to exist
Superman's Christmas Adventure, 3 78 RPM Records, Superman Radio Players (Decca Records 1940's) 500.00
Supermen of America Code Card 75.00
Supermen of America Cloth Patch (only two known to exist) 5,000.00
Superman Rollover Plane, 1st tin litho.
Superman toy (Louis Marx 1940)
Red body/yellow wings 2500.00
Blue body/yellow wings 2500.00
Silver 2500.00
Leander Novelty Candy Co. (1940)
6 Trading Cards 75.00
Premium Coupon 100.00
Shipping Box 1500.00
Action Comics Button (large picture) . 150.00
Action Comics Button (small picture) . 150.00
Secret Compartment Initial Ring with paper picture inside 10,500.00
Secret Compartment Initial Ring w/Superman stamped in metal .. 10,000.00
Superman Buttons for Pep (Kellogs 1941) each 15.00



Kellogg's Corn Flakes cereal box with Norman Rockwell picture on front & advert. for Buckle & Belt on back 1000.00
Pep Cereal Box (Kellogs 1941) 1500.00
Superman's Magic Flight, reflected picture of Superman in flight (Hoplick's Malted Milk Corp. 1942) only one known to exist 1000.00
Sugar Smacks Superman Comic, three different books (Kellogg's 1955) each 200.00
Plastic Superman Belt (Kellogg's 1954) 300.00
Frosted Flakes Cereal Box w/ Superman and Tony the Tiger on front, back ad for "Stereo Pix" (Kellogg's) 1000.00
Crusaders Ring 250.00
Junior Defense League Pin 300.00
Superman Defense America Pin 400.00
Superman Defense Club of America Member Card (Roberts) 400.00
Superman Badge (Gum, Inc) 2,000.00
Superman Bread premiums, 24 different adventure inserts used as premiums (Superman Bread 1942)
Set 12000.00
Each 500.00

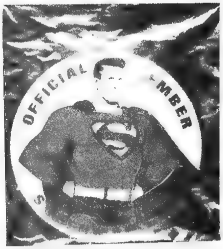
21 x 16" window poster 5000.00
10 x 16" windows ad 3000.00

1942-50

Superman Parachute Rocket (H-O Oats) 900.00
Superman Bread Promotional Card 24 diff, each 200.00
Superman Buckle and Belt (Kellogg's Premium) 400.00
Press Card for Stamps 100.00
Superman 14 x 21" Pep Calender (Kellogs 1947) 700.00
Superman Kellogg's Pep poster (27 by 41") only one known to exist 50000.00
Pennant 350.00
Picture Book/Record Sets, 2 picture discs each original radio cast (Musette Records 1947)
Flying Train 125.00
Magic Ring 125.00
Superman Bubble Gum, Premium Badge (Fo -Lee 1948) only one known to exist 5000.00

Superman-Tim Clothing Store & Radio Premiums (1942-50)

Superman-Tim's Press card, reverse has 12 squares to paste in Superman-Tim stamps (1940's) 200.00
Superman-Tim Club Pin ¾" litho with secret code on back (1940's) ... 75.00
Membership Button, profile 75.00
Membership Button, Tim's head insert in circle 75.00
Membership card 200.00
Superman-Tim Ring 5,000.00
Superman-Tim store Monthly Membership Pamphlet 16 pages of stories, games, puzzles (1942), each 100.00
Superman-Tim store Monthly Membership Pamphlet 16 pages of stories, games, puzzles (1943), each 100.00
Superman-Tim store Monthly Membership Pamphlet 16 pages of stories, games, puzzles (1944), each 100.00
Christmas Play Book (1944) 400.00
Superman-Tim Club Patch, 6 diff (1944-45), each 600.00
Superman-Tim store Monthly Membership Pamphlet 16 pages of stories, games, puzzles (1945), each 100.00
Superman-Tim store Monthly Membership Pamphlet 14 -16 pages of Comics games, puzzles 5"x8" color cover (1946), each 100.00
Superman-Tim Stamp Album, 1946 .. 150.00
Stamps, 1946, each 75.00
Stamps, 1947-50 ..... 75.00
Superman-Tim store Monthly Membership Pamphlet 14 -16 pages of Comics games, puzzles 5"x8" color cover (1947), each 100.00
Superman-Tim store Monthly Membership Pamphlet 14 -16 pages of Comics games, puzzles 5"x8" color cover (1948), each 100.00
Superman-Tim store Monthly Membership Pamphlet 14 -16 pages of Comics games, puzzles 5"x8" color cover (1949), each 100.00
Superman-Tim store Monthly Membership Pamphlet 14 -16 pages of Comics games, puzzles 5"x8" color cover (1950), each 100.00
Superman-Tim Club for Boys Birthday Postcard 200.00
Puzzle Card 200.00
Superman-Tim Red Backs certificate redeemable for merchandise (1944-) . 20.00



Supermen of America Button (1950) .. 75.00

1950's (Television Era)

Superman Space Satellite Launcher set plastic gun with satellite wheel (Kellogg's premium '50's) 700.00
Flying Superman (Kellogg's) 700.00
Belt, red plastic with aluminum buckle (Kellogg's premium (early '50's) ... 300.00
Kellogg's cereal cut-out 3-D picture (mid '50's) 150.00
Superman T Shirt (Kellogg's) 200.00
Extra Rockets, blue & green, set 150.00
Kellogg's Corn Flakes cereal box with advert. for Krypton Hydrojet Rocket .....
Superman Space Satellite Launcher Set (gun & propellers) ... 500.00
Superman Dangle Dandy paper cut-out (Kellogg's) 150.00
Superman Milk Cartons (Harmony Farms 1957) 200.00
Superman Official Magic Kit, 6 different tricks (Bar-Zin Man. Co. 1956) 700.00
Superman Krypton Rocket premium, in mailing box, red plastic with water pump launcher (Kellogg's 1956) ... 500.00

1960's-1970's

Supermen of America Button (1961) .. 50.00
Button "Official Member Superman Club" 3½" (1966) 40.00
Superman Drink Carton (1972) 15.00
Ring (S/logo) (Nestle, 1978) 100.00

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SUPERMAN
ON THE SCREEN

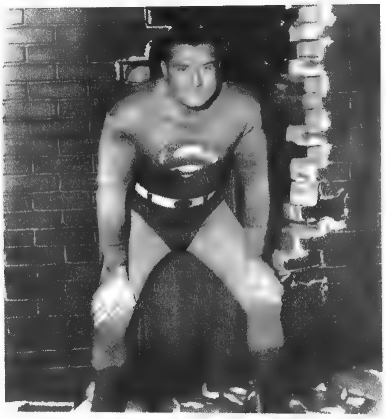
FLEISCHER STUDIOS

In 1941, Fleischer Studios, makers of the classic Popeye and Betty Boop cartoons, produced the first silver screen adventures of Superman in animated adventures. These cartoons are considered classics by animation buffs not only because of their excellence in animation, but also because of their timeless look and film noire feeling. Filmed in Technicolor, these cartoons were made at an exorbitant (for that time) cost of $90,000 per episode, with the Man of Steel tackling dinosaurs, mad scientists and natural disasters.

When the Fleischer Studios were taken over by Paramount in 1942, becoming Famous Studios, they continued the Superman series until 1943. The voices of Superman/Clark Kent and Lois Lane were Bud Collyer & Joan Alexander from the 1940's Superman 1940's radio series.

Direction on the Fleischer cartoons were credited to Dave Fleischer.

(Note: S:=Script, D:=Director)



George Reeves' Superman © National Comics Pub. All rights reserved

FLEISCHER EPISODES

SUPERMAN (1941): First of the series. Superman battles a mad scientist intent on destroying Metropolis with a death ray at the stroke of midnight. An added complication occurs when Lois Lane, trying to scoop every paper, is captured by the same mad scientist.

MECHANICAL MONSTERS(1942): Superman tackles flying robots that have been committing robberies in Metropolis.

BILLION DOLLAR LIMITED (1942): Superman has to save Lois (who shows her spunk by shooting a machine gun) and a train carrying a billion dollars intended to arrive at the mint, from masked thugs in a special bulletproof car.

ARCTIC GIANT (1942): Superman has to capture a prehistoric monster originally frozen in the Arctic.

BULLETEERS (1942): Superman stops a group of criminals, who drive a bullet shaped rocket car, from wreaking havoc on Metropolis.

ELECTRICAL EARTHQUAKE (1942): An American Indian demands Manhattan be returned to the Indians. When these demands aren't met, the Indian creates underwater earthquakes with mechanical devices that Superman has to stop.

VOLCANO (1942): Superman has to save a city on a Pacific isle from a volcano eruption.

TERROR ON THE MIDWAY (1942): When a gorilla breaks loose from his cage, the circus breaks out in a chaos of escaping animals that Superman must control.

JAPOTEURS (1942): Superman must stop Japanese spies from stealing a new super plane on its test flight.

SHOWDOWN (1942): Superman is framed for a series of robberies in Metropolis.

ELEVENTH HOUR (1942): In the city of Yokohama, Japan, Clark and Lois are prisoners of the Japanese. However, every night, Clark changes into Superman and sabotages ships being built in the shipyards. To stop Superman, the Japanese threaten to execute Lois.

DESTRUCTION, INC. (1942): Working undercover, Lois takes a job at the Metropolis munitions plant. She overhears a conversation between employees about sabotage, but she is captured by the saboteurs, and put at the tip of a torpedo about to be tested by the military. Superman must save her.

THE MUMMY STRIKES (1942): Superman battles King Tush's mummy.

UNDERGROUND WORLD (1943): Superman must save Lois from the Nazis in the African jungle.

SECRET AGENT (1943): Superman must protect a female intelligence agent who has to deliver secret documents to Washington.

SUPERMAN SERIALS

Before there were television series, audiences thrilled to weekly live action serials in the '20's, '30's and '40's, with many licensed heroes and new characters created for these multi-episode cliffhangers. The first Superman serial was produced by Columbia Pictures in 1948, ten years after Jerry Siegel and Joe Shuster created the character. Filmed in black and white, *Superman* ran 15 chapters and pitted the Man of Steel against the evil Spider Lady. Kirk Alyn played Superman, backed up by Noel Neill as Lois Lane, Tommy Bond as Jimmy Olsen, and Pierre Watkins as Perry White. The story was written by George H. Plympton and Joseph F. Poland, with screenplay by Arthur Hoerl, Lewis Clay and Royal Cole. Spencer Bennett and Thomas Carr directed the serial.

The success of *Superman* spawned a sequel entitled *Atom Man vs. Superman*, in which the entire cast returned, with the addition of Lyle Talbot as Luthor. Plympton, Poland, and David Matthews wrote the screenplay, while Bennett took sole directing credit. Both movies were produced by Sam Katzman.

COLUMBIA SERIALS
SUPERMAN (1948)
15 Chapters

1)SUPERMAN COMES TO EARTH – Jor-El and Lara send baby Kal-El to Earth, to be raised by the Kents in Smallville, USA. Clark grows up and vows to uphold "Truth, Justice,and the American Way".

While on his way to Metropolis, Clark changes to his Superman costume in an attempt to stop a train from destruction

2) DEPTHS OF THE EARTH – Superman saves the train. As Clark, he meets Lois and Jimmy Olsen, on their way to cover a mine disaster. Looking for work, Clark is told by *Daily Planet* editor Perry White he (Clark) will have a job if he can get the scoop on the cave-in. **Meanwhile**, Lois sneaks into the mine, in an attempt to scoop Clark. Unfortunately, Lois becomes trapped in the mine, due to a gas explosion.

3) THE REDUCER RAY– Superman saves Lois, and Clark becomes a reporter for the *Daily Planet*. The henchmen of the villainous Spider Lady attempt to steal a Top-Secret Reducer Ray, but are foiled by Superman. **Meanwhile,** a mysteriously glowing meteor crashes to Earth; Dr. Graham and Clark are sent to investigate. As Clark approaches the meteor, he collapses.

4) MAN OF STEEL– The meteorite is (you guessed it!) Kryptonite. When Graham covers the meteorite, Clark recovers. Our hero then tells the good doctor the complete Superman origin story, and Graham covers up for Clark. Graham's assistant, Morgan, overhears the entire conversation and reports back to his real boss -- the evil Spider Lady. **Meanwhile**, Lois discovers the Spider Lady's headquarters, and stumbles into an electrified web, and is electrocuted.

George Reeves & Noel Neill , © National Comics Pub All rights reserved

5) A JOB FOR SUPERMAN – We learn that Lois has received a severe electrical shock, but has not been electrocuted. The Spider Lady intends to hold Lois hostage. Clark and Jimmy, searching for Lois, see Lois forced into a car by the bad guys. Superman saves Lois. **Meanwhile**, the Spider Lady's thugs steal the Kryptonite from Graham's lab, and Lois falls into the clutches of Morgan. Superman sees the crooks and gives chase, unaware of the Kryptonite.

6) SUPERMAN IN DANGER – Superman, in a flash of intuition, returns to save Lois. The Spider Lady breaks the evil scientist, Dr. Hackett, out of jail. Clark finds and restrains Hackett, and prepares to masquerade as Hackett. Later, Lois also arrives at Hackett's hideout where, in a flash of idiocy, she releases the scientist from his restraints. **Hackett**, in turn, threatens to shoot Lois unless she drives him someplace in her car. **Meanwhile,** Clark is caught at his masquerade and is thrown off a cliff. Changing into Superman, **Clark** espies Lois and Hackett fighting in the car, as it too approaches the cliff.

7) INTO THE ELECTRIC FURNACE – Superman saves Lois. Hackett escapes death and joins the Spider Lady's crime syndicate. Hackett sets a Kryptonite trap, using the hapless Jimmy Olsen as bait. Clark sees Jimmy at the warehouse, but he also sees the Kryptonite trap. Kent's only recourse is to pretend he knocked out in a fist fight with the bad guys. **Meanwhile,** an unconscious Jimmy is strapped to the conveyor belt heading towards the electric furnace.

8) SUPERMAN TO THE RESCUE– Superman saves the hapless Jimmy Olsen, but a crooks hurls Kryptonite at the Man of Steel. The Kryptonite falls into the furnace, and the fumes force Superman to leave the warehouse. **Meanwhile,** Hackett creates a Kryptonite laden guided missile, and Superman is acting as a guard on the train bringing the Top Secret Reducer Ray to Metropolis. Superman is decoyed away from his post as the Spider Lady's evil henchmen attempt to blow up the train.

9) IRRESISTIBLE FORCE – Superman saves the train. **Meanwhile,** the Spider Lady (disguised as Lois) kidnaps Dr. Graham, and Hackett (disguised as Dr.Graham) kidnaps Lois. Hackett then short circuits the Reducer Ray, leaving Lois to die.

10) BETWEEN TWO FIRES – Superman, unable to ground the Reducer Ray, saves Lois by jumping in the way of the explosion. **Meanwhile,** the hapless Jimmy Olsen is captured and thrown into a cell with Dr. Graham. Clark and Lois find the Spider Lady's lab, but as Lois enters, the building bursts into flames.

11) SUPERMAN'S DILEMMA – Superman saves Lois and Jimmy, but Dr. Graham has been taken to a new hideout. He is forced to create a new Reducer Ray, but informs the Spider Lady he must have

monochronite to finish the job. The chemical company calls the *Daily Planet*, and Lois and Jimmy investigate, following the crooks back to the Spider Lady's lair. The hapless Jimmy Olsen substitutes himself for the monochronite, hiding in a crate in the delivery truck. **Meanwhile,** Lois is locked in a vault. Superman saves Lois, and learns of Jimmy's whereabouts. The driver of the truck discovers that someone is hiding on the truck, and the driver and his thug pal spray bullets into the crate.

12) BLAST IN THE DEPTHS – Superman has taken Jimmy's place in the crates. He captures the crooks, and hunts for Lois who has escaped from the vault, only to be caught in a monochronite trap. Lois has left a message on a dusty window, which Clark and Jimmy eventually see. While reading the message they hear a huge explosion.

13) HURLED TO DESTRUCTION– Lois is saved by Superman. The Spider Lady and her men try to steal a part for the Reducer Ray from Metropolis University, but they run into Clark. Unfortunately, the Spider Lady escapes with the missing part of the ray. Superman captures one of her thugs, Anton, and tosses him (through an open window) into Perry White's office. After the Man of Steel exits, Anton recovers and tries to throw Perry White out the window.

14) SUPERMAN AT BAY – Perry holds onto the venetian blind until Superman arrives and knocks out Anton. **Meanwhile,** the Spider Lady talks Hackett into getting arrested so they can find out where Anton is being held. The Spider Lady is intent on blowing up the jail, using the Reducer Ray. Superman learns of this, and flies to the jail. He is shot by the ray, as the jail explodes.

15) THE PAYOFF – The jail is destroyed, but Superman survives. The Spider Lady threatens to use the Reducer Ray to destroy Metropolis, unless her demands are met. Her men capture Lois, Clark, and the hapless Jimmy Olsen. Clark changes into Superman. The Spider Lady uses the Reducer Ray on Superman, to no avail. She then attempts to use her last piece of Kryptonite, but Superman has shielded his costume with lead. The Spider Lady touches a control inadvertently, and the Reducer Ray fires wildly – killing the Spider Lady and all her goons. Superman changes back into Clark, and saves Lois and Jimmy.

ATOM MAN VS.SUPERMAN (1950)

1) SUPERMAN FLIES AGAIN – Lex Luthor is threatening to destroy the Metropolis River Bridge, unless he receives all the money in the vault of the Metropolis Trust Company. The bridge is closed and evacuated, with the exception of a woman trapped in her car. Superman rescues the woman, and Luthor is captured by the police. A new wave of crime engulfs Metropolis, and Luthor claims he is not responsible. Luthor, however, has mastered the art of invisibility. He escapes from prison, and goes to his secret laboratory. The hapless Jimmy Olsen is discovered lurking around Luthor's TV truck; Luthor's goons tell Jimmy to leave. Jimmy does leave, but he returns, only to be captured. Clark changes to Superman and gives chase to the TV truck, eventually catching it. Luthor's goon, Baer, radios another one of Luthor's boys, Albar, back at the laboratory, to apprise him of the situation. Albar fires up the dynamo machinery. **Meanwhile,** Superman hears a strange noise in the air. Looking back, he sees the truck explode into fragments.

George Reeves in action. ©National Comics Pub. All rights reserved.

2) ATOM MAN APPEARS – The hapless Jimmy Olsen has been transported to Luthor's headquarters, where he meets Atom Man. He transports Jimmy back to the *Daily Planet* with a challenge for Superman. Jimmy produces the "Magic Coin", which Luthor's goons used to transport themselves out of the TV truck. **Meanwhile,** another TV truck has pulled up in front of the newspaper building, and the men inside spy on the office with their powerful cameras. Lois absconds with the coin (smelling a big scoop), and ends up getting kidnapped by the bad guys. Superman saves her, and takes the coin himself. Baer gives Lois a bogus story tip. When she goes to investigate the story, she is thrown out a window. Superman flies to catch her, but he is intercepted in mid-air by a mysterious sound beam. **3) ABLAZE IN THE SKY** – Superman recovers and catches Lois. Luthor is paroled from prison, in exchange for a new defense weapon. Luthor claims he's going straight, putting his inventive genius into television. **Meanwhile,** Luthor's men are monitoring the newspaper offices with their TV truck, and learn of the plans to have the magic coins analyzed by Dr. Stone. After a failed goon sabotage attempt on the *Daily Planet* airplane (piloted by the hapless Jimmy Olsen), the goons capture Dr. Stone and replace him with Baer. Clark sees through the ruse, quickly dispatches the hoodlums, and chases the escaping Baer. Dr.Stone (who had been locked in the vault) believing his laboratory to be under attack, starts flipping switches and pulling levers. All doors to the room Jimmy and Lois are in slam shut, and fires break out everywhere.

4) SUPERMAN MEETS ATOM MAN – Kent catches Baer, retrieves the coin, saves Lois and (you guessed it) the hapless Jimmy Olsen. Professor Stone, disgusted by the hijinx, throws all the reporters out of the house. Lois is transported to Atom Man's hideout, and is used as a hostage. Superman plants some fake Kryptonite to lure Luthor's goons out of hiding. It works; Superman follows them back to their hideout, and confronts Atom Man. Lois is under threat of death from an electronic beam if Superman does not step inside the transportation machine. He complies, and soon disappears. Lois is placed in a car. When Jimmy arrives with the police, the goons push the Lois-filled car off a cliff.

5) ATOM MAN TRICKS SUPERMAN –

Lois, unconcious, is taken out of the cavern hideout by Atom Man's men. She is placed in a car which is then headed towards a cliff. After Jimmy tries to save her and fails, Superman swoops from the sky and does save her. Later on, Perry White, at the urging of the Police Chief and Superman plants a phony story concerning a radium shipment arriving by train. When Luthor reads the story in the *Daily Planet*, he suspects a trap, but is confident enough to attempt a theft. On the train, one of Luthor's men, Foster, has taken the place of the candy vendor. Clark, knowing this, eventually changes to Superman, and captures him. He convinces Foster in his own "super" way to play ball. Foster confesses that Luthor knew the scheme, and then, with a magic coin, disappears. Jimmy and Lois arrive at the central station, where two of Luthor's men pick up a crate of nails, plated with a secret alloy. Recognizing Lois, Luthor's men kidnap her. The hapless Jimmy Olsen gives chase. He follows the gangsters to a country ranch. As he tries to free Lois, he is knocked out by the gangsters, who get away as carbon dioxide fumes from Jimmy's car fill the area.

6) ATOM MAN'S CHALLENGE – Superman rescues Jimmy and Lois , and flies off. **Meanwhile**, at Luthor's HQ, Baer hands over the crate of nails converted to plutonium (the power source for the main arch machine) by Superman's x-ray vision. Luthor has a plan. Having already constructed synthetic Kryptonite, he needs only radium to make it effective. Baer and Carl steal the radium from a hospital. **Meanwhile**, Lois, at the Carlyle Production Plant, agrees to transport radium in her purse. Unfortunately, Lois is attacked and locked up (along with Jimmy, who's happened on the scene). Superman arrives to save Lois from the deadly gas in the vault. Superman catches some of the thugs, while Jimmy is forced to drive at quick speeds onto an Air Force bombing range, where he is knocked out and left by Baer, who sees the car destroyed at a distance.

7) AT THE MERCY OF ATOM MAN – Superman saves Jimmy, but Atom Man gets the radium. **Meanwhile**, Clark scoops Lois at the *Daily Planet* and learns of Atom Man's Kryptonite plan. In this episode, the origin of Superman is reprised. Luthor creates his synthetic Kryptonite and sends it to the *Planet* via Harris, the henchman disguised as a janitor. Clark, working late that night, becomes dizzy and weak. The henchmen conclude that Kent is Superman. The night guards scare the crooks. Luthor sets up plan #2 at Metropolis Harbor, where Superman will appear at the launching of a new ship. The next day, an unwitting Superman, exposed to the Kryptonite, falls to the platform. While Jimmy and Lois chase Baer, Albar, posing as a doctor, kidnaps Superman in an ambulance.

8) INTO THE EMPTY DOOM – Superman is delivered to Atom Man. The Man of Steel is escorted to the chamber of the machine. **Meanwhile**, back at the *Planet*, realizing they've been duped, Lois writes how the Man of Steel has vanished. With no Superman image to prevent them, crimes escalate. Perry, discovering Clark's absence, puts two and two together, telling Lois to write a Clark Kent/Superman story. However, the story is quickly buried when Lois' plan goes into action, and Jimmy, disguised as Kent, calls Perry. Later, Superman contacts Lois on her typewriter, and gives directions to Luthor's hideout. Subsequently, Lois and Jimmy find their way into the cavern lab, and look for the main control switch that Superman mentioned. Surprised by Atom Man, they are given a choice of two levers: one will free Superman, the other will kill him. Lois throws them both.

9) SUPERMAN CRASHES THROUGH – The hideout is abandoned. **Meanwhile**, back at the *Planet*, news headlines roll with another typed message from Superman informing them of his current whereabouts. Luthor is fooled by TV footage of Superman, and sends his men to check the chamber in the machine. Superman returns, but is "staggered" by Kryptonite. It's just a ruse. The rock, now exposed to air, is useless. Unfortunately, Superman is fooled when unmasking an Atom Man mannequin. Later, at the *Planet*, Perry, Clark and Lois conclude that Atom Man must be Luthor. As part of a plan, Lois is "fired" and joins Luthor's legitimate TV station. Afterwards, TV reporter Lois' live broadcast is interrupted by a jewelry hold-up. In the ensuing chase, Lois is rescued by Superman, but the hapless Jimmy gets stuck on the train tracks as a freight train approaches.

10) ATOM MAN'S HEAT RAY – Superman saves Jimmy. Later, Luthor stages a mock hold-up to take the heat off; while Lois, talking to *Daily Planet* staff, is spotted by Luthor's man in the hallway. The man "overpowers" Clark, and moves to attack Jimmy. Clark changes to Superman and defeats Luthor's man. The next day, Luthor's plan is a success when Lois and Jimmy, who have chased a third man to a warehouse, are overcome by smoking gas.

George Reeves as Clark Kent. *© National Comics Pub. All rights reserved.*

11) LUTHOR'S STRATEGY – Clark changes to Superman, rescues Lois and Jimmy, and then fakes Clark's rescue. Later, spying on Perry's office, Luthor's henchmen report that, although Perry doesn't believe them, Jimmy and Clark are suspicious of Luthor's fake hold-up. Luthor's press conference, attended by Clark, is interrupted by the "warnings" of Atom Man. Based on a news bulletin, Clark is dispatched to a potential dam disaster, where he meets Lois and her TV crew. While Superman rescues potential flood victims, Lois is about to be washed over a cliff.

12) ATOM MAN STRIKES! – Luthor's plan is discovered as, Superman rescues Lois. Superman discovers a hidden compartment in the back of a TV truck. **Meanwhile**, another TV truck with a hidden compartment is being used for Luthor's spying purposes. At Luthor's office, a suspicious Lois gathers evidence of Luthor's unethical practices. Luthor's henchmen fail to stop her getaway, so Luthor decides to destroy the *Daily Planet*

office. Luthor's henchmen activate an electronic cannon device aimed at the *Daily Planet*. Inside, Clark, now changed to Superman, leaps into the sky and, hit by the cannon device, freezes in mid-air and falls on a high-tension tower.

13) ATOM MAN'S FLYING SAUCER – Superman recovers, follows and captures the getaway truck; but the villains escape. **Meanwhile**, the *Daily Planet* staff are convinced of Luthor's involvement. Luthor goes into hiding as Superman tracks the vibration from the ray beam. Luthor's main hideout in the mountains is discovered. Perry dispatches Lois and Kent via airplane to the hideout. Unknown to both of them, Luthor has a spaceship which he uses to attack the plane. The plane is blown to bits by the ray gun.

14) ROCKET OF VENGEANCE – Superman rescues Lois. Later, at Perry White's office, the staff are witness to an Atom Man radio broadcast, threatening to destroy Metropolis in 15 minutes. The city is in chaos after a resulting mild earthquake. The *Daily Planet* is the next intended target. The police search for Luthor is called off as a result of this threat. **Meanwhile**, Superman, Lois and Jimmy search for Luthor's Hideout. Luthor fulfills his threat and launches a rocket towards Metropolis. Superman, riding the rocket, heads towards the *Daily Planet*, where Lois and Jimmy have since returned.

15) SUPERMAN SAVES THE UNIVERSE – Superman diverts the rocket to the sea. As a last resort, Luthor delivers a material transmitter to Lois. It transports her immediately to Luthor's hideout, where he proudly introduces his Directional Cyclotron. He plans to escape with Lois into space, while Earth is destroyed. The east side of Metropolis is devastated by a demonstration of the cyclotron. Luthor's henchmen rebel as an irate Superman heads for Luthor's lab. Luthor transports away with Lois as the captured henchmen inform Superman of the location of Luthor's spaceship. Superman breaks open the spaceship, retrieves Lois and Luthor and delivers them to the *Planet* office. Luthor is returned to prison.

Superman and the Mole Men (Lippert Pictures, 1951)

SUPERMAN AND THE MOLE MEN

Lippert Pictures released the first Superman full-length film, *Superman and the Mole Men*, intended as a two-part pilot for the upcoming television series. Filmed in black and white, it was here that George Reeves was first seen wearing the Superman costume, with Phyllis Coates as a spunky Lois Lane. It was produced by Bob Maxwell, original producer of the Superman radio series.

SUPERMAN AND THE MOLE MEN (1951) – Clark and Lois drive out to a town called Silsby, on an oil well story, not anticipating something bigger: a race of mole men that live underground. When a mole man is shot, Superman saves his life, fighting lynch mobs, and returns him to his fellow beings.
S:Richard Fielding (Bob Maxwell), D:Lee Sholem

THE ADVENTURES OF SUPERMAN TV SERIES 1953-57

George Reeves continued his role as the Man of Steel, with Phyllis Coates returning as Lois Lane for the new television series, which premiered in February, 1953, on ABC. Additions to the cast were Jack Larson as Jimmy Olsen, John Hamilton as Perry White, and Robert Shayne as inspector Bill Henderson. The first season was produced by Bob Maxwell and Bernard Luber, with an emphasis on crime melodrama.

Changes occurred with the second season, as Noel Neill (from the Columbia serials) took over as Lois Lane; Whitney Ellsworth became producer in September of 1953, and toned down the violence, which Maxwell and Luber had emphasized. The series was filmed in color from 1954 to its end in 1957.

Adventures of Superman

Season 1: Feb. 1953

1) SUPERMAN ON EARTH – Jor-El and Lara send baby Kal-El from the doomed planet Krypton to be raised by the Kents and become Superman. S:Richard Fielding, D:Thomas Carr.

2) THE HAUNTED LIGHTHOUSE – Jimmy faces danger when he investigates a haunted lighthouse, which is actually a crook's hideout.S:Eugene Solow, D:Thomas Carr.

3) THE CASE OF THE TALKATIVE DUMMY – A ventriloquist is featured, as Jimmy is trapped in a safe and soon saved by Superman. S:Dennis Cooper, D:Thomas Carr

4) THE MYSTERY OF THE BROKEN STATUES – Criminals destroy a set of plaster statues that contain clues to a great fortune.

5) THE MONKEY MYSTERY – An organ grinder's monkey has a slip of paper concerning a nuclear physicist from an Iron Curtain country. S:Ben Peter Freeman, Doris Gilbert, D:Thomas Carr.

6) THE BIRTHDAY LETTER – A crippled girl is kidnapped by criminals, when a phone call meant for them reaches her by mistake.
S:Dennis Cooper, D:Lee Sholem.

8) THE MIND MACHINE – A scientist is forced by a crime boss to use his invention to destroy witnesses at a federal hearing. S:Dennis Cooper, Lee Blackman, D:Lee Sholem.

9) RESCUE – Lois and an old prospector are trapped in a mine. Superman saves them. S:Monroe Manning, D:Thomas Carr.

10) THE SECRET OF SUPERMAN –

1950's TV Guide featuring Superman

Superman fakes amnesia to save Lois and Jimmy from an evil professor. S:Wells Root, D:Thomas Carr.

11) NO HOLDS BARRED – A college wrestler helps Superman to expose a crooked professional wrestler. S:Peter Dixon, D:Lee Sholem.

12) THE DESERTED VILLAGE – The last remaining residents of Lois' hometown are guarding a terrible secret that Lois is determined to uncover. S:Dick Hamilton, Ben Peter Freeman, D:Thomas Carr.

Christopher Reeve as Superman (©1978 Film Export A.G. All Rights Reserved.)

13) THE STOLEN COSTUME – Two criminals discover Superman's identity. S:Ben Peter Freeman, D:Thomas Carr.

14) MYSTERY IN WAX – A mad sculptress predicts suicides of many prominent citizens, including Perry White. S:Ben Peter Freeman, D:Lee Sholem.

15) TREASURE OF THE INCAS – Clark, Lois, and Jimmy go on a South American expedition that could lead them to their doom. S: Howard Green, D:Thomas Carr.

16) DOUBLE TROUBLE – Superman deals with a mystery involving identical twins. S:Eugene Solow, D:Thomas Carr.

17) THE RUNAWAY ROBOT – A robot is used to commit robberies. S:Dick Hamilton, D:Thomas Carr.

18) DRUMS OF DEATH – Clark, Lois, and Jimmy deal with a voodoo cult in Haiti. S:Dick Hamilton, D:Lee Sholem.

19) RIDDLE OF THE CHINESE JADE – A valuable Oriental jade figurine is stolen by a young man from his future father-in-law. S:Richard Fielding, Robert Maxwell D:Thomas Carr.

20) THE HUMAN BOMB – A criminal, wearing a bomb, abducts Lois and threatens to detonate himself. S:Richard Fielding (Whitney Ellsworth), D:Lee Sholem.

21) CZAR OF THE UNDERWORLD – Clark and Inspector Henderson receive death threats when they plan to go to Hollywood to work on a crime film. S:Eugene Solow, D:Thomas Carr

22) THE GHOST WOLF – Clark, Jimmy, and Lois investigate strange occurrences involving arson and a mysterious wolf. S:Dick Hamilton, D:Lee Sholem.

Superman movie still: Clark Kent (Christopher Reeve) protects Lois Lane (Margot Kidder) (©1978 Film Export A.G. All Rights Reserved.)

23-24) THE UNKNOWN PEOPLE – Edited for TV version of *Superman and The Mole Men*.

25) CRIME WAVE – A master criminal plans the destruction of Superman. S:Ben Peter Freeman, D:Thomas Carr.

Season 2: Sept. 1953

26) FIVE MINUTES TO DOOM – Superman has only five minutes to save an innocent man from electrocution. S:Monroe Manning, D:Thomas Carr.

27) THE BIG SQUEEZE – Superman aids an ex-con blackmailed by criminals. S:David Chantler,D:Thomas Carr.

28) THE MAN WHO COULD READ MINDS – Lois and Jimmy hunt for a phantom burglar. S:Roy Hamilton, D:Thomas Carr.

29) JET ACE – A test pilot is kidnapped by foreign agents. S:David Chantler, D:Thomas Carr.

30) SHOT IN THE DARK – An amateur photographer stumbles onto criminal misdoings. S:David Chantler, D:George Blair.

31) THE DEFEAT OF SUPERMAN – Lois and Jimmy save Superman from Kryptonite. S:Jackson Gillis, D:Thomas Carr.

32) SUPERMAN IN EXILE – Superman exiles himself after exposure to Gamma rays. S:Jackson Gillis, D:Thomas Carr.

33) A GHOST FOR SCOTLAND YARD – Lois and Jimmy go to England to cover a deceased magicians return from the dead. S:Jackson Gillis, D:Thomas Carr

34) THE DOG WHO KNEW SUPERMAN – A small dog (owned by criminals) almost exposes Superman's secret identity.

S:David Chantler, D:Thomas Carr.

35) THE FACE AND THE VOICE – A thug has surgery to make himself look like Superman. S:Jackson Gillis,D:George Blair.

36) THE MAN IN THE LEAD MASK – A criminal baffles the law with an apparent change of fingerprints. S:Leroy H.Zehren,Roy Hamilton. D:George Blair.

37) PANIC IN THE SKY – Superman suffers amnesia after destroying a Kryptonite-laden meteor. S:Jackson Gillis, D:Thomas Carr.

38) THE MACHINE THAT COULD PLOT CRIMES – A computer able to plot perfect crimes is used by criminals. S:Jackson Gillis, D:Thomas Carr.

39) JUNGLE DEVIL – When an idol's diamond eye is lost in quicksand, Superman must find it in order to save a jungle expedition. S:Peter Dixon, D:Thomas Carr.

40) MY FRIEND SUPERMAN – A diner owner brags that he is a personal friend of Superman, and gets himself into trouble with some thugs. S:David Chantler, D:Thomas Carr.

41) THE CLOWN WHO CRIED – A crook disguised as a clown tries to steal from a telethon. S:David Chantler, D:George Reeves.

42) THE BOY WHO HATED SUPERMAN – A juvenile delinquent vows revenge on Clark Kent for helping capture a crook he idolizes. S: David Chantler, D: George Blair.

43) SEMI-PRIVATE EYE – A private eye tails Clark Kent. S: David Chantler, D: George Blair.

44) PERRY WHITE'S SCOOP – Perry investigates a mysterious corpse. S: Roy Hamilton, D:George Blair.

45) BEWARE THE WRECKER – Superman hunts for a mysterious saboteur. S: Royal Cole, D:George Blair.

46) THE GOLDEN VULTURE – Lois, Jimmy and Clark are captives of a crazed sea captain.

Superman II: Superman (Christopher Reeve) prepares to defend Metropolis (©1980 Film Export A.G. All Rights Reserved.)

47) JIMMY OLSEN, BOY EDITOR – The hapless Jimmy Olsen switches jobs with Perry for a day. S: David Chantler, D: Thomas Carr.

48) LADY IN BLACK – Jimmy is frightened by strange noises and mysterious people in an old house. S: Jackson Gillis, D: Thomas Carr.

49) STAR OF FATE – A scientist is obsessed with possessing a poisonous sapphire. S: Roy Hamilton & Leroy H. Zeeman, D: Thomas Carr.

50) THE WHISTLING BIRD – A scientist's pet bird know the formula to a powerful explosive. S: David Chantler, D: Thomas Carr.

51) AROUND THE WORLD – A blind girl wins a trip around the world. S: David Chantler, D: Thomas Carr.

Season 3: Sept. 1954

52) THROUGH THE TIME BARRIER – A scientist's time machine sends Clark, Lois, Perry, a gangster, and the scientist back to the Stone Age. S:David Chantler, D: Harry Gerstad.

53) THE TALKING CLUE – With a tape recorder, Inspector Henderson's son helps capture two wanted thugs. S: Jackson Gillis, D: Harry Gerstad.

54) THE LUCKY CAT – An anti-superstition society is in danger of attempted murder. S: Jackson Gillis, D: Harry Gerstad.

55) SUPERMAN WEEK – While the world honors Superman, a crook obtains a piece of Kryptonite. S: Peggy Chantler, D: Harry Gerstad.

56) GREAT CAESAR'S GHOST – Perry White is being driven insane by the "spirit" of Julius Caesar, rendering his testimony useless in a court case. S: Jackson Gillis, D: Harry Gerstad.

57) TEST OF A WARRIOR – An Indian brave is aided by Superman in a test of courage. S: Leroy H. Zehman, D: George Blair.

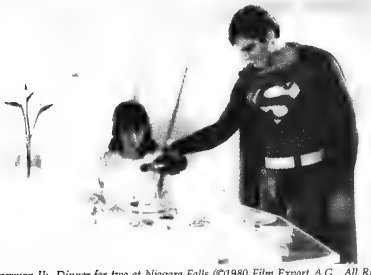
58) OLSEN'S MILLIONS – Jimmy is given one million dollars. S: David Chantler, D: George Blair.

59) CLARK KENT, OUTLAW – Clark Kent joins a gang when he is framed for burglary. S: Leroy H. Zehren, D: George Blair.

60) THE MAGIC NECKLACE – A gangster tries to steal a necklace found by a scientist. S: Jackson Gillis, D: George Blair.

61) THE BULLY OF DRY GULCH – While Jimmy Olsen is stranded in a deserted Western town, he encounters the town bully. S: David Chantler, D: George Blair.

62) FLIGHT TO THE NORTH – A backwoodsman named Sylvester Superman agrees to fly a lemon meringue pie to Alaska, with a gangster in pursuit. (Chuck Connors of TV's *Rifleman* fame played the

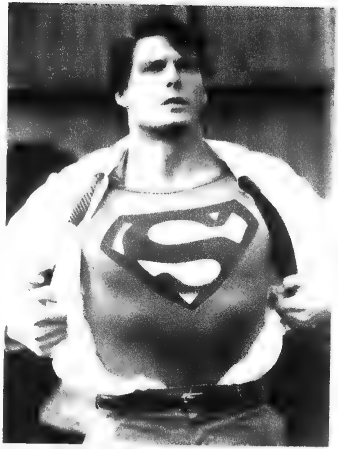


Superman II: Dinner for two at Niagara Falls (©1980 Film Export A.G. All Rights Reserved.)

backwoodsman).S: David Chantler, D:George Blair.
63) THE SEVEN SOUVENIRS – Matching daggers hold the secret to mysterious thefts. S: Jackson Gillis, D: George Blair.
64) KING FOR A DAY – Jimmy and a European prince switch places. S: Dwight Babcock, D: George Blair.

Season 4: 1955

65) JOEY – The *Daily Planet* gets a race horse. S: David Chantler, D: Harry Gerstad.
66) THE UNLUCKY NUMBER – An old woman wins a contest rigged by crooks, with Clark's unwitting help. S: David Chantler, D: Harry Gerstad.
67) THE BIG FREEZE – A scientist tries to freeze Superman to keep a city election "fixed". S: David Chantler, D: Harry Gerstad.
68) PERIL BY SEA – Criminals are interested in Perry's research. S: David Chantler, D: Harry Gerstad.
69) TOPSY TURVY – A professor invents a device that makes things appear upside down. S: David Chantler, D: Harry Gerstad.
70) JIMMY THE KID – Jimmy is kidnapped by a criminal lookalike. S: Leroy H. Zehren, D: Phil Ford.
71) THE GIRL WHO HIRED SUPERMAN – Superman is hired by a wealthy woman to entertain at a party. Unfortunately, she is caught in a criminal scheme. S: Jackson Gillis, D: Phil Ford.
72) THE WEDDING OF SUPERMAN – Lois dreams of marrying Superman. SJackson Gillis, D:Phil Ford.
73) DAGGER ISLAND – Three brothers are brought to a desert island. S:Robert Leslie Bellem, D:Phil Ford
74) BLACKMAIL – Inspector Henderson is accused of taking a bribe. S:Oliver Drake, David Chantler, D:Harry Gerstad.
75) THE DEADLY ROCK – A G-Man is mistaken for Superman when he (the G-Man) is discovered to be susceptible to Kryptonite. S:Jackson Gillis, D:Harry Gerstad.
76) THE PHANTOM RING – A gang of crooks obtain a machine that makes them invisible. S:David Chantler, D:Phil Ford.
77) THE JOLLY ROGER – A small island, scheduled for demolition by the navy, is found to be inhabited by pirates. S:David Chantler, D:Phil Ford.



Superman III: The metamorphosis from Clark Kent to Superman
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Season 5: 1956

78) PERIL IN PARIS – Superman helps a woman smuggle her family jewels from behind the Iron Curtain. S:Robert Drake, David Chantler, D:George Blair.
79) TIN HERO – A timid accountant accidently foils a bank robbery. S:Wilton Schiller, D:Harry Gerstad.
80) MONEY TO BURN – Two arsonist/thieves steal from the vaults of large corporations. S:Wilton Schiller, D:Harry Gerstad.
81) THE TOWN THAT WASN'T – Lois and Jimmy are imprisoned in a phony town. S:Wilton Schiller, D:Harry Gerstad.
82) THE TOMB OF ZAHARAN – Lois is thought to be the reincarnated ruler of Zaharan. S:David Chantler, D:George Blair.
83) THE MAN WHO MADE DREAMS – A con man tries to gain the throne of a European king. S:David Chantler, George Blair.
84) DISAPPEARING LOIS – Lois fakes a disappearance in hopes of scooping Clark Kent. S:David and Peggy Chantler, D:George Blair.
85) CLOSE SHAVE – A barber attempts to reform a career criminal. S:Benjamin B.Crocker, D:Harry Gerstad.
86) THE PHONY ALIBI – A scientist invents a transporter machine that uses a telephone as the trigger device. S:Peggy Chantler,D:Harry Gerstad.
87) THE PRINCE ALBERT COAT – An old coat, filled with a man's life savings, is accidently given away by the man's son. S:Leroy H.Zehren, D:Harry Gerstad.
88) THE STOLEN ELEPHANT – A boy finds a kidnapped circus elephant, and believes it to be a birthday present from his mom. S:David Chantler,D:Harry Gerstad.
89) MR. ZERO – A spaceman is kidnapped by the bad guys. S:Peggy Chantler, D:Harry Gerstad.

Superman III: Superman displays his heat vision
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90) WHATEVER GOES UP – Jimmy discovers the secret of anti-gravity. S:Wilton Schiller, D:Harry Gerstad.

Season 6: 1957

91) THE LAST KNIGHT – Lois and Jimmy uncover a phony knight society. S:David Chantler, D:Thomas Carr.

92) THE MAGIC SECRET – Superman is lured into a Kryptonite trap, and must use magic to escape. S:Robert Leslie Bellem, D:Phil Ford.

93) DIVIDE AND CONQUER – Superman splits himself in two to stop a political assassination. S:Robert Leslie Bellem & Whitney Ellsworth, D:George Blair.

94) THE MYSTERIOUS CUBE – Superman tries to apprehend a criminal who has hidden in a cube for seven years. S:Robert Leslie Bellem & Whitney Ellsworth, D:George Blair.

95) THE ATOMIC CAPTIVE – Foreign agents try to retrieve a defecting nuclear scientist (the scientist has been exposed to unhealthy levels of radiation).

96) THE SUPERMAN SILVER MINE – A prospector who struck it rich is kidnapped by his criminal look-alike. S:Peggy Chantler, D:George Blair.

97) THE BIG FORGET – A scientist creates an anti-memory vapor. S:David Chantler, D:George Blair.

98) THE GENTLE MONSTER – A professor builds a robot with super strength, unaware that the robot also contains Kryptonite. S:David Chantler, D:Howard Bretherton.

99) SUPERMAN'S WIFE – Superman "marries" a female police officer to help trap a gang of criminals. S:Robert Leslie Bellem, Whitney Ellsworth, D:Lew Landers.

100) THREE IN ONE – Three circus performers combine their abilities in order to commit crimes, and make it look like they were done by Superman. S:Wilton Schiller, Whitney Ellsworth, D:Lew Landers.

101) THE BRAINY BURPO – Superman encounters a clairvoyant donkey. S:Robert Leslie Bellem, Whitney Ellsworth, D:George Reeves.

102) THE PERILS OF SUPERMAN – A gang of lead-masked criminals capture the *Daily Planet* staff. S:Robert Leslie Bellem, Whitney Ellsworth, D:George Reeves.

103) ALL THAT GLITTERS – Jimmy dreams that he and Lois have the powers of Superman. S:Robert Leslie Bellem, Whitney Ellsworth, D:George Reeves.

THE FILMATION YEARS

In the fall of 1966, Filmation Associates, a three year old commercial studio, animated *The New Adventures of Superman* for CBS-TV, presenting adventures of both Superman and Superboy for Saturday morning children's programming. Many comic book elements were used, including villains like Lex Luthor, Brainiac, and Toyman; and supporting characters like Lana Lang, Krypto the Superdog, and Ma and Pa Kent. An immediate hit that helped CBS-TV top the ratings, it was expanded to *The Superman/Aquaman Hour of Adventure*, which re-ran the 1966 Superman episodes, but added new adventures of Aquaman, the Flash, The Atom, Green Lantern, Hawkman and the Teen Titans. In addition, Superman joined forces with Flash, Green Lantern, the Atom, and Hawkman in the Justice League of America sequences.

When Batman left his live action ABC-TV series in 1968, he was snapped up as part of *The Batman/Superman Hour*, which featured new episodes of both characters. Because of Action For Children's Television's protests against violence on TV, the series was finally cancelled in 1969.

Superman's voice for the cartoons was Bud Collyer, the only person to play the Man of Steel in radio, movies, *and* on television. Joan Alexander returned as Lois Lane, as well.

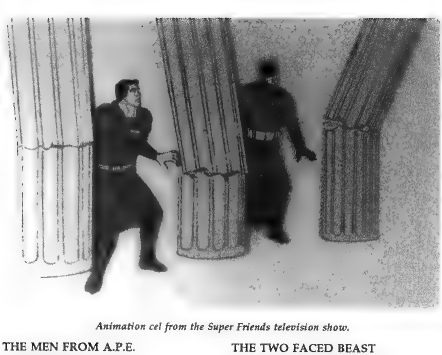
(Plots unavailable at presstime.)

THE NEW ADVENTURES OF SUPERMAN

SUPERMAN (two per show):
THE CHIMP WHO MADE IT BIG
THE SABOTEURS
THE IMP-PRACTICAL JOKER
LUTHOR STRIKES AGAIN
SUPERMAN MEETS BRAINIAC
THE DEADLY FISH
THE PRANKSTER
MENACE OF THE LAVA MEN
THE IRON EATER
WAR OF THE BEE BATALLION
THE RETURN OF BRAINIAC
THE WICKED WARLOCK
THE IMAGE MAKER
TWO FACES OF SUPERMAN
MERLIN'S MAGIC MARBLES
INVISIBLE RAIDERS
MALEVOLENT MUMMY
THREAT OF THE THRUTANS
TREE-MAN OF ARBORA
MISSION OF PLANET PERIL

Animation cell from Super Friends: The Legendary Super Powers Show

MERMEN OF EMOR
THE LETHAL LIGHTNING BUG
WISP OF WICKEDNESS
THE PREHISTORIC PTERODACTYLS
THE ABOMINABLE ICE-MAN
SEED OF DISASTER
NEOLITHIC NIGHTMARE
SUPERMAN MEETS HIS MATCH – ALMOST
THE DEADLY ICEBERGS
THE PERNICIOUS PARASITE
THE TOYS OF DOOM
THE ROBOT OF RIGA
RETURN OF THE WARLOCK
APE ARMY OF THE AMAZON
THE ATOMIC SUPERMAN
THE DEADLY SUPER-DOLL
THE FEARFUL WARLOCK'S REVENGE



Animation cel from the Super Friends television show.

THE MEN FROM A.P.E.
THE FRIGHTFUL FIRE-PHANTOM
THE HALYAH OF THE HIMALAYAS
A.P.E.STRIKES AGAIN
THE BIRD-MEN FROM LOST VALLEY
THE TOYMAN'S SUPER TOY
SUPERMAN'S DOUBLE TROUBLE
LUTHOR'S LOCO LOOKING GLASS
THE NIGHT OF THE OCTOPOD
THE CAGE OF GLASS
BRAINIAC'S BLUE BUBBLES
LUTHOR'S FATAL FIREWORKS

SUPERBOY (one per show):
THE MAN WHO KNEW SUPERBOY'S SECRET
OPERATION COUNTER INVASION
THE TERRIBLE TRIO
VISITOR FROM THE EARTH'S CORE
THE SUPER-CLOWN OF SMALLVILLE
A DEVIL OF A TIME
SUPERBOY'S SUPER DILEMMA
KRYPTO, SUPER-SEEING-EYE DOG
KRYPTO'S CALAMITOUS CAPERS
THE DEEP-SEA DRAGON
SUPERBOY'S STRANGEST FOE
THE GORILLA GANG
THE SPY FROM OUTER SPACE (two parts)
KRYPTO'S CURIOUS CRONY
A BLACK KNIGHT AT COURT
THE BEAST THAT WENT BERSERK
THE JINXED CIRCUS
HURRICANE FIGHTERS
THE TWO FACED BEAST
THE GREAT SPACE CHASE
THE CHAMELEON CREATURE
THE FINGER OF DOOM
THE REVOLT OF ROBOTVILLE
KRYPTO – K-9 DETECTIVE
THE NEANDERTHAL CAVE-MAN CAPER.

SUPERMAN IN THE SUPERFRIENDS

Hanna-Barbera brought Superman back to the world of TV animation in 1973, under the new guidelines created to calm the protests from Action For Children's Television. Using DC Comics' *Justice League of America* as a guide, Superman teamed with Aquaman, Wonder Woman, Batman and Robin, as well as two semi-cartoony teenagers named Marvin and Wendy, with their dog Wonder Dog, to form the *Super Friends*. The initial adventures were an hour long, as they usually fought misguided villains wanting to save the world *their* way. It was cancelled in 1974.

However, whenever its re-runs were used as filler, programming ratings were high enough to warrant a new series. *The All-New Super Friends* premiered in the fall of 1977, as Zan and Jayna, the Wonder Twins, and their space monkey, Gleek, became the Super Friends new proteges. DC heroes like Atom, Hawkman, Hawkgirl, Flash, and Rima, as well as original, multi-racial heroes like Samurai, Apache Chief, and Black Vulcan appeared.

In 1978, Hanna-Barbera decided to incorporate more comic book concepts into *Challenge of the Super Friends*. Brainiac, Bizarro, Riddler, Toyman, and many more villains appeared to form the Legion of Doom, led by Lex Luthor.

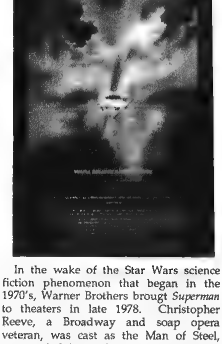
1979 premiered *The World's Greatest Super Friends*, which pared the cast back down to just Superman, Batman and Robin, Wonder Woman, Aquaman, and the Wonder Twins. Luthor and Mr. Mxyzptlk made appearances in this series.

In 1984, Hanna-Barbera tied in with Kenner's Super Powers toy line to begin *Super Friends: The Legendary Super Powers Show*, when the Nuclear Man (Firestorm) joined the team as the Super Friends fought Darkseid, the ruler of Apokolips.

Finally, in 1985, Cyborg, from the *New Teen Titans*, joined the new *Super Powers Team: Galactic Guardians*, which by now had eliminated the Wonder Twins, but reinstated heroes like Flash and Green Lantern. More villains, like the Joker and the Penguin, were also added.

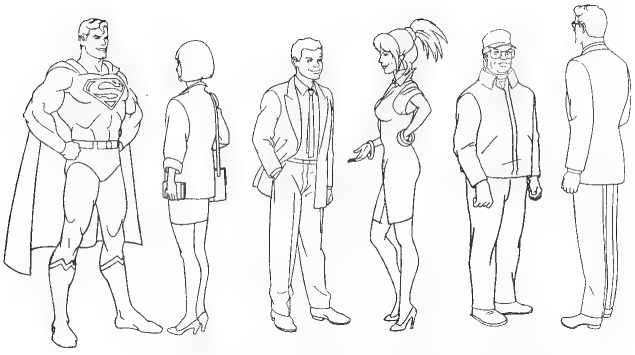
Comic book artists that were involved in designing these series included Alex Toth, Mike Sekowsky, Jack Kirby, and Mike Vosburg.

THE SUPERMAN MOVIES



In the wake of the Star Wars science fiction phenomenon that began in the 1970's, Warner Brothers brought *Superman* to theaters in late 1978. Christopher Reeve, a Broadway and soap opera veteran, was cast as the Man of Steel, surrounded by major stars like Marlon Brando as Jor-El, Gene Hackman as Lex Luthor, and Jackie Cooper as Perry White; as well as other newcomers Margot Kidder as Lois Lane, and Marc McClure as Jimmy Olsen. Produced by Alexander and Ilya Salkind, the multi-million dollar motion picture was a major hit, at one point being one of the top ten grossing films of all time.

A sequel was inevitable, and in 1981 *Superman II* came out, with Reeve, Hackman, and many others reprising their roles- with the added bonus of Terrance Stamp, Sarah Douglas, and Jack O'Halloran portraying the Phantom Zone



Model designs by Gil Kane for the Superman series produced by Ruby-Spears (1988)

Animation art © 1992 Ruby Spears

villains bent on conquering the Earth.

Superman III premiered in 1983, with comedian Richard Pryor, movie actress Annette O'Toole, and Robert Vaughn, the Man From U.N.C.L.E., rounding out the cast.

In 1984, the Salkinds also had the rights to *Supergirl*. Hoping to recreate the magic of *Superman* with Supergirl, they cast Helen Slater, a graduate of New York's High School of the Performing Arts, in the lead role, backed by screen heavyweights Peter O'Toole, Faye Dunaway, and Peter Cooke.

Menaham Golan and Yoram Globus took over production of the Superman series in 1987, with *Superman IV: The Quest for Peace*. Hackman returned as Lex Luthor; while Mariel Hemingway, John Cryer, and Sam Wannamaker made their Superman film series debuts.

There is currently discussion of a *Superman V*, apparently in pre-production now.

SUPERMAN MOVIES

SUPERMAN (1978) – Jor-El and Lara send Kal-El to Earth. Adopted by Ma and Pa Kent, Clark learns he has amazing super powers. He develops the identity of Superman, and meets Lois, Jimmy and Perry. His first mission: to stop Lex Luthor from sinking California with nuclear missiles. S:Mario Puzo, D:Richard Donner.

SUPERMAN II (1981) – Superman battles the Phantom Zone super-villains from Krypton, as well as Lex Luthor. S:Mario Puzo, D:Richard Lester.

Model designs by Gil Kane for the Superman series produced by Ruby-Spears (1988)

Animation art © 1992 Ruby Spears

SUPERMAN III: (1983) – Superman must fight the evil side of himself, caused by Kryptonite created by a computer genius (played by Richard Prior).

SUPERGIRL (1984) – While Superman is on a space mission, it's up to his cousin, Kara – who lives in Argo City with other survivors of Krypton – to go to Earth in search of the lost Omegahedron – a power source essential to the survival of her city. S:David O'Dell, D:Jeannot Szwarc.

SUPERMAN IV: THE QUEST FOR PEACE (1987) – Superman battles a Nuclear Man created by Lex Luthor. S:Lawrence Konner & Mark Rosenthal (based on a story by Christopher Reeve, Konner & Rosenthal), D:Sidney J. Furie

SUPERMAN – RUBY-SPEARS

Ruby-Spears originally produced this series for CBS-TV in 1988 during Superman's fiftieth anniversary. The stories combined elements of the movies and the post-Crisis Superman that John Byrne and Marv Wolfman had redefined. In fact, Wolfman was the story editor for the series. The format of the show consisted of a lead Superman adventure backed up by Superman Family Album, which started with Kal-El's arrival on Earth, and chronicled his eventual growth into Superman. Though critically acclaimed, it only lasted one season. The model designs were by Gil Kane.

1) DESTROY THE DEFENDROIDS – Superman takes on Lex Luthor's super-police force, the robot Defendroids. S:Marv Wolfman.

THE ADOPTION – Ma and Pa Kent find baby Kal-El in his Kryptonian rocketship. S:Marv Wolfman.

2) FUGITIVE FROM SPACE – An alien cop hunts down an alien villain, with Superman caught in the middle. S:Marty Pasko.

THE SUPERMARKET – Ma takes baby Clark to the supermarket. S:Cherie Wilkerson.

3) BY THE SKIN OF A DRAGON'S TOOTH – Lex Luthor buys the Great Wall of China, and enlists Superman's unwitting aid to retrieve a treasure, which turns out to be cursed. S:Karen Wilson, Chris Weber.

AT THE BABYSITTER'S – Clark is being babysat for the first time, while Ma and Pa go out. S:Cherie Wilkerson.

4) CYBRON STRIKES – Superman battles a cyborg from the future. S:Buzz Dixon.

THE FIRST DAY AT SCHOOL – Young Clark's misadventures while starting school. S:Cherie Wilkerson.

5) THE BIG SCOOP – Lex Luthor discovers that Superman is Clark Kent, via a machine that sees into the future. S:Michael Reeves.

OVERNIGHT WITH THE SCOUTS – On an overnight camping trip with his Scout Pack, Clark looks for "The Beast That Calls Your Name", a character from a scary campfire story. S:Cherie Wilkerson.

6) THE HUNTER – Superman battles General Zod and a creature called The Hunter, that can mimic anything. S:Karen Willson & Chris Weber.

THE CIRCUS – Clark accidentally becomes part of a touring circus. S:Meg McLaughlin.

7) TRIPLE PLAY – Superman plays a mad game of baseball to save Lois, Jimmy, and two baseball teams from the wrath of The Prankster. S:Larry DiTillo.

LITTLE RUNAWAY – Clark runs away from home. S:Cherie Wilkerson.

8) BONECHILL – Superman battles a new villain, Bonechill, who possesses a magic talisman enabling him to create monsters with his mind. S:Larry DiTillo.

LOST IN THE BIG CITY – On a field trip to Metropolis, Clark and his friends get lost in the big city. S:Cherie Wilkerson.

9) BENEATH THESE STREETS – A survivalist from Old Metropolis kidnaps Lois, intending to make her his bride. S:Michael Reeves.

LITTLE LEAGUE – Clark cheats in a Little League game by using his super powers. S:Cherie Wilkerson.

10) *SUPERMAN EPISODE UNKNOWN*

FIRST DATE – Clark has his first date with Lana Lang. S:Cherie Wilkerson.

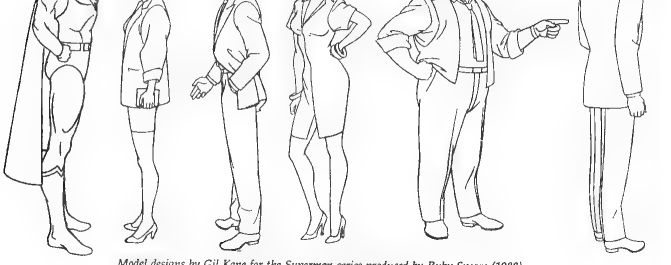
11) *SUPERMAN EPISODE UNKNOWN*

GRADUATION – Clark is about to receive his diploma as a dam bursts. S:Cherie Wilkerson.

12) SUPERMAN MEETS WONDER WOMAN – Superman joins forces with Wonder Woman to battle a menace on Paradise Island. S:Marv Wolfman, Cherie Wilkerson. **ALL IN A DAY'S WORK** – Clark becomes unsure and afraid to wear his Superman costume in public. S:Cherie Wilkerson.

13) THE LAST TIME I SAW EARTH – An alien steals a space shuttle, intent on using Earth as a giant feeding area. S:Ralph Sanchez, Steve Gerber.

IT'S SUPERMAN – Superman reveals himself to the world, and meets Lois Lane.



Model designs by Gil Kane for the Superman series produced by Ruby-Spears (1988)
Animation art © 1992 Ruby Spears

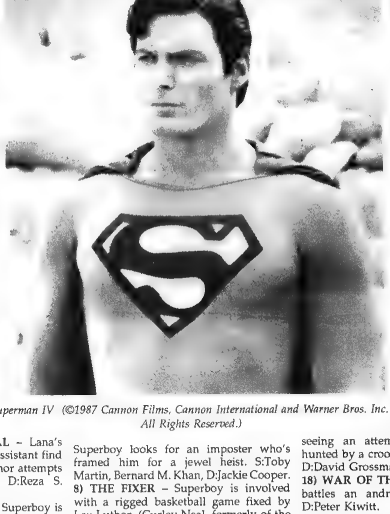
S:Cherie Wilkerson.

SUPERBOY

The Salkinds lost the rights to the Superman films, but still had an option on Superboy. Producing Superboy for the syndicated market, the show's original premise portrayed the superheroics of a Superman attending Shuster University, with his high school classmate, Lana Lang. John Haymes Newton played Superboy, while Stacy Haiduk played Lana Lang. T.J. White, editor Perry White's son, was a new addition to the legend, played by Jim Calvert. Lex Luthor was also represented, portrayed by Scott Wells.

The second season brought a great deal of changes. Gerard Christopher replaced Newton as Superboy; T.J. White was written out and replaced by Ian Mitchell-Smith as the opportunistic Andy McAllister. Also, Lex Luthor went through a metamorphosis, and was portrayed as a maniacal adult (looking twenty years older than his actual age) by Sherman Howard.

By the third season, the status quo changed again as Clark and Lana began working as interns for the Bureau For Extraordinary Matters from Capitol City, a government agency specializing in seeking the truth about the paranormal. Andy McAllister was written out, and replaced by Robert Levine as C. Dennis Jackson, head of the Bureau, and Peter Fernandez as Matt Ritter. It stayed this way until the end of the fourth season.



Superman IV (©1987 Cannon Films, Cannon International and Warner Bros. Inc. All Rights Reserved.)

Season 1: 1988-89

1) THE JEWEL OF TECHAL – Lana's globe-trotting father and his assistant find a cursed artifact that Lex Luthor attempts to steal. S:Fred Frieberger, D:Reza S. Badiyi.

2) A KIND OF PRINCESS – Superboy is involved in a gang war between two bosses, with the daughter of one being held as a hostage.
S:Howard Dimsdale, Michael Morris, D:Reza S. Badiyi.

3) ROAD TO OBLIVION – Mr. Wagner's past catches up to him as he relives the Nazi holocaust, thinking Lana is his murdered daughter, Lena. (Abe Vigoda from *Barney Miller* plays Mr. Wagner) S:Fred Frieberger, D:Colin Chivers.

4) THE RUSSIAN EXCHANGE STUDENT – A Russian exchange student is suspected of sabotage. S:Vida Spears, Sava V. Finney, D:Reza S. Badiyi.

5) COUNTDOWN TO NOWHERE – Superboy ventures out into public for the first time when a NASA shuttle is threatened with destruction from a laser gun. S:Fred Frieberger, D:Colin Chilvers.

6) BRINGING DOWN THE HOUSE – Superboy investigates a link between a rock star who graduated from Shuster U, and a series of deadly mishaps. (Former teen idol, Leif Garrett, played the rock star.) S:Howard Dimsdale, Michael Morris, D:Colin Chilvers.

7) THE BEAST AND THE BEAUTY – Superboy looks for an imposter who's framed him for a jewel heist. S:Toby Martin, Bernard M. Khan, D:Jackie Cooper.

8) THE FIXER – Superboy is involved with a rigged basketball game fixed by Lex Luthor. (Curley Neal, formerly of the Harlem Globetrotters, played the basketball coach in this episode). S:Alden Schwimmer, D:Colin Chilvers.

9) THE ALIEN SOLUTION – Superboy and Lana Lang are monitored by a gaseous creature who wishes to add Superboy to his collection of lifeless warriors. S:Mike Carlin & Andy Helfer, D:Colin Chilvers.

10) TROUBLED WATERS – Clark returns to Smallville when Pa Kent is the victim of an unexplainable tractor accident set up by a suspicious land investor. S:Dick Robbins, D:Reza S. Badiyi.

11) KRYPTONITE KILLS – Clark encounters Kryptonite for the first time when Professor Peterson discovers a rock. Lex Luthor steals the rock, intent on using it to overload the city's power plant. S:Andy Helfer, Mike Carlin, D:Jackie Cooper.

12-13) REVENGE OF THE ALIEN – In this two-parter, the alien that appeared in "The Alien Solution" returns, wanting revenge on Superboy. He does so by inhabiting Pa Kent's body and abducting Lana, planning on capturing Superboy by way of Kryptonite. S:Andy Helfer, Mike Carlin, D:Peter Kiwitt.

14) STAND UP AND GET KNOCKED DOWN – T.J. White and Clark Kent investigate the death of T.J.'s friend, who recently performed at a comedy club. S:David Patrick Columbia, Toby Martin, D:David Grossman.

15) MEET MR.MXYZPTLK – Mr. Mxyzptlk comes to Earth from the fifth dimension to learn the secrets of Superboy's powers. S:Denny O'Neil, D:Peter Kiwitt.

16) BIRDWOMAN OF THE SWAMPS – An old woman's ancient magic commands the local wildlife to attack a construction company. (James McArthur, from *Hawaii Five-O*, played the company owner). S:Bernard M. Khan, D:Reza Badiyi.

17) TERROR FROM THE BLUE – After seeing an attempted murder, Lana is hunted by a crooked cop. S:George Kirgo, D:David Grossman

18) WAR OF THE SPECIES – Superboy battles an android. S:Steven L. Sears, D:Peter Kiwitt.

19) LITTLE HERCULES – A thirteen year old genius accidentally sets off a sequential code, activating secret nuclear weapons. S:Wayne A. Rice, D:David Grossman.

20) MUTANT – Superboy battles mutants from 24th century Earth. S:Michael Morris, D:Joe Ravitz.

21) THE PHANTOM OF THE THIRD DIMENSION – Pa Kent is abducted by a crazed war veteran who fought in the

Korean War with him. S:Bernard M. Khan, David Nutter.

22) BLACK FLAMINGO – Clark goes undercover as a punk rocker and faces the Snake-Man. S:Cary Bates, D:Chuck Martinez.

22) HOLLYWOOD – Superboy is trapped in the past (Hollywood 1939) when he tries to help an eccentric scientist repair his time-machine. S:Fred Frieberger, D:David Nutter.

24) SUCCUBUS – A female romance author is discovered to be a succubus, a vampire-like creature who drains the youth out of her victims. (Sybil Danning, from the *V* TV-series, played the author). S:Cary Bates, D:David Nutter.

25) LUTHOR UNLEASHED – Superboy, in trying to save Lex Luthor from a chemical mishap, causes Lex to go bald. Lex vows revenge on Superboy. S:Stepen Lord, D:David Nutter.

26) THE INVISIBLE PEOPLE – Superboy works with Lana and homeless persons to save Ti from a watery grave. (Greg Morris, from *Mission Impossible*, played Damon, the leader of the homeless people). S:Mark Evanier, D:Jackie Cooper

Season 2: 1989-90

27-28) WITH THIS RING I THEE KILL – Lex Luthor goes through plastic surgery to take over the identity of a millionaire, in order to steal a top military weapon. The weapon leaves Superboy paralyzed. S:Fred Frieberger, D:David Grossman.

29) METALLO – Roger Corben, the cyborg with the Kryptonite heart, battles Superboy. S:Mike Carlin, Andy Helfer, D:David Grossman.

30) YOUNG DRACULA – Superboy meets Dr. Byron Shelley, medical intern by day and vampire by night, who is being stalked by an even more powerful vampire. (Lloyd Bochner, from the *Dynasty* TV-series, played the older vampire). S:Ilya Salkind & Cary Bates, D:David Nutter.

31) NIGHTMARE ISLAND – A deranged alien kidnaps Lana, and attempts to kill Clark and Andy on a deserted island. S:Mark Jones, D:David Nutter.

32-33) BIZARRO, THE THING OF STEEL – Professor Peterson creates an imperfect duplicate of Superboy – with all of his powers, but with warped memories and emotions – which kidnaps Lana and forces a battle with Superboy. S:Mark Jones, D:Ken Bower.

34) MR. & MRS. SUPERBOY – Mr. Mxyzptlk returns, trying to escape the wrath of a giant named Vikabok. (Richard Kiel from *Moonraker*, played Vikabok). S:Denny O'Neil, D:Peter Kiwitt.

35) PROGRAMMED FOR DEATH – Superboy battles a Dreadbot who resembles Andy's father. S:Cary Bates, D:David Nutter.

36) SUPERBOY'S DEADLY TOUCH – Lex Luthor contaminates Superboy with a deadly, uncontrollable substance. S:Mark Jones & Cart Bates, D:Ken Bower.

37) THE POWER OF EVIL – With the aid of Sensei, an inhabitant of a mystical land, Superboy battles an evil, shapeless monster who has taken the human form of a karate instructor. (Keye Luke, from the classic *Charlie Chan* movies of the '30's and 40's portrayed Sensei). S:Michael Prescott, D:Danny Irom.

Superman IV: Lacy Warfield (Mariel Hemingway), Superman and Lois Lane (©1987 Cannon Films, Cannon International and Warner Bros. Inc. All Rights Reserved.)

38) SUPERBOY...REST IN PEACE – An android from the future is intent on destroying Superboy. S:Michael Maurer, D:Danny Irom.

39) SUPER MENACE – Red Kryptonite turns Superboy evil, and it's up to Metallo to stop him! S:Michael Maurer, D:Richard J.Lewis.

40) YELLOW PERIL'S SPELL OF DOOM – A plain-Jane girl, who has a crush on Superboy, is given magical powers by an evil spirit. S:Mark Jones, Cary Bates, D:Peter Kiwitt.

41) MICROBOY – Superboy battles Microboy, a would-be superhero who has eyes for Lana Lang. S:Cary Bates, D:Richard Lewis.

42) RUN, DRACULA, RUN – Dr. Byron Shelley reverts back to vampirism when his anti-vampire serum is stolen. S:Ilya Salkind, Cary Bates, D:Richard Lewis.

43) BRIMSTONE – Superboy is put under the power of evil sorcerer Prodo, and it's up to Brimstone, a mysterious, mystical expert, to save him. (Philip Michael Thomas, from *Miami Vice*, played Brimstone). S:Mike Carlin, Andy Helfer, D:Andre Guttfreund.

44-45) ABANDON EARTH/ESCAPE TO EARTH – Aliens who claim they are Superboy's parents, Jor-El and Lara, convince Superboy to leave Earth and join them. Unfortunately, the aliens are shapeshifters who wish to have Superboy as part of a space zoo. S:Cary Bates, D:Richard Lewis, Andre Guttfreund.

46) SUPERSTAR – Venus, a former '70's rock star believed to have been killed in a car crash that actually left her disfigured, uses Jessica James as a front for her talent. However, the jealous Venus wants Jessica dead. S:Toby Martin, D:Ken Bower.

47) NICK KNACK – Superboy tackles a demented electronics genius named Nick Knack. (Comedian Gilbert Gottfried played Nick Knack). S:Mark Jones, D:David Nutter.

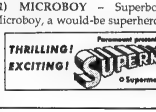
48) THE HAUNTING OF ANDY McALISTER – At a haunted house, Andy is tormented by evil spirits, including the ghost of Billy the Kid. S:Andy Helfer & Mike Carlin, D:David Nutter.

49) REVENGE FROM THE DEEP – Superboy encounters the spirit of a magical creature from the sea. S:Toby Martin, D:Andre Guttfreund.

50) THE SECRETS OF SUPERBOY – Nick Knack creates a brain scan device and intends to kill Superboy with it. S:T. Gilmour & Mark Jones, D:Joe Raventz.

51) JOHNNY CASSANOVA AND THE CASE OF THE SECRET SERUM – A man becomes irresistible to women with a stolen liquid chemical, and is being stalked by a gangster. S:Ilya Salkind & Mark Jones, D:Andre Guttfreund.

52) A WOMAN CALLED TIGER EYE – Tiger Eye kidnaps Lana in order to force Superboy to fuse mystic crystals, giving her incredible magic powers. S:Michael



Maurer, D:Andre Gottfreund.

Season 3: 1990-91

53-54) THE BRIDE OF BIZARRO – Clark and Lana begin working for the Bureau of Extra-Normal Affairs; while, to enlist Bizarro's aid in a revenge-plot against Superboy, Lex Luthor creates a Bizarro-Lana to entice the Thing of Steel. S: Mike Carlin, Andy Helfer

55) THE LAIR – Matt Ritter is kidnapped by a creature outside the Lakeside Nuclear Power Facility. S:Stan Berkowitz, D:David Grossman.

56) NEILA – A super-strong, female extraterrestrial wants Superboy as her mate. S:Gary Rosen, Stan Berkowitz, D:Mark Vargo.

57-58) ROADS NOT TAKEN – A scientist has created a trans-dimentional travel machine which allows entry into parallel worlds. Lex Luthor goes into an alternate world where Superboy is a criminal wanted for killing that world's Luthor; while Superboy enters yet a third world, in which his counterpart is dictator of the Earth. S:John Francis Moore, Stan Berkowitz, D:Richard Lewis.

59) THE SON OF ICARUS – A cult enlists Matt Ritter's help in a ritual which creates a creature of fire that wreaks havoc and destruction. S:Paul Stuberrauch, D:Richard Lewis.

60) CARNIVAL – Lana discovers that a carnival that dates back 100 years has a history of missing persons. S:Toby Martin, D:David Grossman.

61) THE TEST OF TIME – Clark convinces invading aliens that all humans have super powers. S:David Gerrold,D:David Hartwell.

62) MINDSCAPE – Superboy fights a creature who feeds on the adrenaline emitted in dreams. S:Mike Carlin, Andy Helfer, D:David Nutter.

63) SUPERBOY...LOST – Superboy, heading off a comet speeding towards earth, is knocked to the ground in the Florida Everglades, where he must battle a Satanic cult. S:David Gerrold, D:David Hartwell.

64) SPECIAL EFFECTS – Andy McAlister returns in the investigation of a film director's murder. S:Elliot Anderson, D:David Grossman.

65) NEILA AND THE BEAST – Neila returns, begging Superboy to protect her from "commoners" who want to kill the princess. S:Lawrence Klaven, D:Jefferson Kibbee.

66)GOLEM – Levi Hirsch, an old Jewish man, creates a Golem, intent on killing all bigots. S:Paul Stubenrach, D:Robert Wiener.

67) A DAY IN THE DOUBLE LIFE – C.D. Jackson asks Clark to keep a diary of his activities, because he wants to know all about Clark's "little emergencies." S:Stan Berkowitz,Paul Stubenrach, D:David Nutter.

68) BODY SWAP – Lex Luthor switches bodies with Superboy. S:Paul Schiffer, D:David Grossman.

69-70) REBIRTH – When he believes he accidently caused the death of a gang leader, Superboy decides to give up his powers. S:Paul Diamond, D:Richard Lewis.

71) WEREWOLF – Superboy battles and defeats a werewolf, unaware the curse has already been passed on to the woman who originally discovered the werewolf. S:Paul Diamond, D:Richard Lewis.

72) PEOPLE VS. METALLO – During a trial, Metallo recounts the *Super-Menace* episode. S:Toby Martin, D:Bryan Spicer.

73) JACKSON & HYDE – Dennis Jackson drinks an elixir which transforms him into Mr.Hyde. S:Toby Martin, D:John Huneck.

74) MINE GAMES – Luthor and a Kryptonite-weakened Superboy become trapped in an abandoned mine. S:Sherman Howard, D:Hugh Martin.

75) WISH FOR ARMAGEDDON – Clark dreams of disasters in the USSR, blamed on the USA. When he wakes up, he realizes he caused them. S:Gerald Christopher, D:Bob Wiener.

76) STANDOFF – Clark, unable to change to Superboy, is held hostage by escaped convicts. S:Joseph Gunn, D:David Nutter.

77-78) THE ROAD TO HELL – Superboy travels to another dimension, where his double is being raised by Luthor's double. S:Stan Berekowitz, D:David Nutter.

Season 4: 1991-92

79-80) A CHANGE OF HEART – Superboy is framed for the murder of Lana Lang. (Billy Mumy, from TV's *Lost in Space*, guest stars). S:Paul Stubenrach, D:David Nutter.

81) THE KRYPTONITE KID – Searching for a cure to Kryptonite, Mike Walker becomes the Kryptonite Kid. S:Mike Carlin, Andy Helfer D:Thierry Notz.

82) THE BASEMENT – Lana meets an alien that can assume the identities of people. S:Toby Martin, D:Hugh Martin.

83) DARLA GOES BALLISTIC – Darla, drinking a Luthor concoction, becomes a human computer. S:Toby Martin, D:Hugh Martin.

84)PARANOIA – Aliens try to cover-up evidence at the Bureau of Extra-Normal Affairs. (Jack Larson – Jimmy Olsen – and Noel Neill – Lois Lane – both from TV's *Superman*, guest star) S:Tony Stubenrach, D:David Nutter.

85-86) KNOW THINE ENEMY – Superboy and Lana search for Lex Luthor's sister, so he won't blow up Capital City. S:J.DeMatteis, D:Bryan Spencer.

87) HELL BREAKS LOOSE – The ghost of a 1930's trumpet player haunts the Bureau. S:James Potti, D:Bo Wiener.

88) INTO THE MYSTERY – Superboy is haunted by Azrael, whose appearance coincides with disasters. S:J.M.DeMatteis, D:John Huneck.

89-90) TO BE HUMAN – Bizarro becomes human, with intelligence, but loses his powers. S:J.M.DeMatteis, D:John Huneck.

91) WEST OF ALPHA CENTAURI – Superboy aids in an inter-planetary jail break. S:Mark Jones, D:Jeff Kibbee.

92-93) THREESOME – Dr. Odessa Vexman (obsessed w/Superboy) joins forces with Lex Luthor and Metallo. S:Stan Berkowitz, D:David Nutter.

94) OUT OF LUCK – A thief steals a coin which gives him good luck, but causes bad luck for all those around. S:Sandy Fries, D:Bob Weiner.

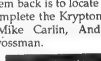
95) WHO IS SUPERBOY? – Lana tries to learn if Clark is Superboy. S:Stan Berkowitz, D:Bob Werner.

96) CAT AND MOUSE – Because of government cutbacks, Clark Kent has to go through a psychiatric evaluation to continue working at the Bureau. S:Gerard Christopher, D:Peter Kiwitt.

97) OBITUARY FOR A SUPERHERO – Superboy is believed to be killed in an yacht explosion. S:Stan Berkowitz, D:John Huneck.

98) METAMORPHOSIS – Old people are dying, but they have the ID's of young people in their wallets. (Pro-wrestler Rowdy Roddy Piper plays the villain.) S:Paul Robert Coyle, D:Bob Weimer.

99-100) RITES OF PASSAGE – Clark loses his powers. The only way he can get them back is to locate the purple crystal to complete the Kryptonian rites of passage. S:Mike Carlin, Andy Helfer, D:David Grossman.

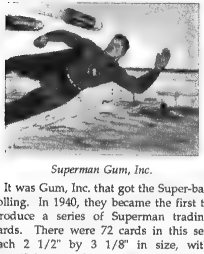


He's Such a Card, That Superman

By Jim Main

Superman Gum, Inc. wrapper

Being one of the most popular characters in the comic book realm, Superman has always been licensed out for a myriad of products. In the area of non-sports trading cards, he has been acquired 20 plus times by various companies, from 1940 to the present.



Superman Gum, Inc.

It was Gum, Inc. that got the Super-ball rolling. In 1940, they became the first to produce a series of Superman trading cards. There were 72 cards in this set, each 2 1/2" by 3 1/8" in size, with beautiful artwork on the fronts and descriptive text on the backs. *The Supermen of America Club* was mentioned on the card backs as well as on the back of the wrappers, which doubled as an application form to enlist more eager members. The first 48 cards seem easier to find and are valued at roughly $20-$30 each, while the more difficult to find cards, from 49-72, can run you $65-$80 per card. The complete set is in the ball park of between $3,800 to $4,000. And for those of you who collect the wrappers, you can expect to pay $350 or so for one of these red, blue and yellow colored babies. However, if you find these prices offensive, a marvelous reprint set of this series is available for under $20!

An attractive set of 48 cut-out cards were found on the boxes of *Superman Candy and Surprise*. These red, white and black colored cards, each measuring 3 2/8" by 2 7/8", were on the packages produced by the Leader Novelty Candy Company during 1942. The front of the box was a scene of Superman snapping chains around his chest, while the reverse side was a mail in coupon for some valuable Superman premiums. A Superman ring, a shirt emblem, and an issue of Superman magazine were some of the enticements offered. To get the Superman emblem, for example, you would have to send in 12 coupons plus some small change (about 15 cents or so), or just 50 coupons. Quite a deal compared to how much those premiums are worth these days! This top card always remained the same, unlike the bottom card and the text on it's reverse, which described the scene on it's front. Prices for these cards as well as all the others mentioned in this article are given in the section that follows.

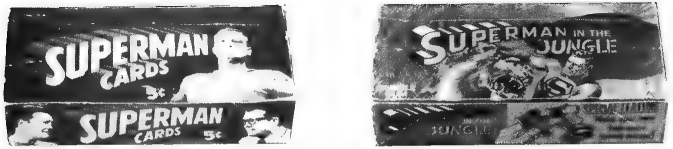
It was quite some time before the next series of Superman related cards appeared. These particular cards were black and white photo cards that showed 66 scenes from the very popular Superman TV series. Odd as it may be, the cards were produced in 1966 by the prolific Topps Co., even though the TV series ran from 1953 to 1957. Even stranger, is that some

Superman-TV cards from Topps.

packs of these cards came either with or without gum. There are puzzle backed cards as well as regular backed ones. It must be noted that even though these cards may not be as rare as others mentioned in this article, many collectors agree they are the pride of their Superman based card collection. Anyone who had a fondness for the TV series was really thrilled by the release of this set. I know I was! Who cares if they are black and white? These are the best black and white photo cards I've seen in some time.

Superman in the Jungle test set

The 1968 issues of *Superman in the Jungle* are extremely rare. Issued by Topps in both the US and England (under their A and BC card company), this series is very sought after. It was produced first as a test issue in the US, and the cards came packed in an all white wrapper with a sticker of Superman attached to it. The 66 cards were standard sized 2½" by 3½" and featured color illustrated fronts with story



Boxes from the 1966 Topps Superman TV series and the Topps 1968 Superman in the Jungle test set.

description backs.

Of extreme interest are the die-cut punch out puzzle pieces alluded to by the wrappers, display boxes and store sales posters for this US test issue, but never actually seen by collectors. They are found, however, in the English version of this same series, but in very limited quantitiy. The English series of *Superman In The Jungle* is much easier to collect than the US version, but still difficult to locate. It's made up of the same 66 cards, but in a slightly smaller size. The wrapper is a green color, probably denoting the fact that the story takes place in the jungle.

Released in 1978, the first of four Superman movies brought forth a plethora of merchandise, including trading cards from various sources. The Topps company made their card set of *Superman, the Movie* as lavish as the film itself. So big was this card series that it was produced in two sets. Series I, produced in 1978, contained 77 cards. These cards have color photos, with a white border surrounded by a red frame. There are also two types of stickers available: six different regular stickers with blue borders, and the more attractive foil stickers, (which I suppose could be considered as the pre-cursor of today's "chase cards", i.e. the hologram card), six of which were incorporated in Series I. There are three different backs to the regular cards from Series I; 44 puzzle backs, 30 "Movie Facts", and 3 "Story Summary" cards. Even though the wrappers are the same for the two Series', Series II has a lighter background and the words "ALL NEW SERIES" on the top. The 1979 Series II set, is made up of cards 78 to 165, which have reverses comprised of 44 puzzle piece cards and 44 "Movie Facts" cards. These card fronts, by the way, are offset with a blue frame and enclosed with a red border. There are also more stickers in Series II: ten more foil stickers as well as 6 more regular stickers, this time with a border in red.

Superman, the Movie, was the title of two card sets produced in 1979 by Topps affiliates in Canada and England. The Canadian series included 132 white bordered cards and 27 stickers, while the English set was made up of two different sets: Series I with cards 1-66 and Series II with cards 67-132. The English series was produced with no stickers. Sources indicate that these English and Canadian cards are the same, but with minor differences.

So well merchandised was this film that even the well known manufacturer of baked goods, Drake's Cakes, in 1979, had their own series of *Superman, the Movie* cards. 24 cards in all could be found be purchasing (and supposedly eating) various Drakes products. Weston Foods also got on the *Superman, the Movie* bandwagon, with a series of 9 cards which they made available with their products. The things we collectors have to go through to be completionists!

It should be noted that Topps also produced a product called *Superman Krypton Gum Bags*. They were issued in 1979, in conjunction with the first Superman film. (Well, okay, the second one, If you count *Superman and the Mole Men* as the very first Superman film... or should I say the fourth one if you include the two Superman serials that came before all of these... I'm sooooo confused!)

Even though they did not do as well as they had wanted to with *Superman, The Movie*, Topps still produced a series of cards based on the sequel, which was appropriately named, *Superman II*. Not as elaborate a card set as last time, it consisted of one set of 88 cards (yellow framed with red borders) and 22 stickers (blue framed with yellow borders). This seemes an injustice, because to this day, I consider *Superman II* the best of this quartet of films starring Christopher Reeve. But I should be happy that they even produced these cards, I suppose.

With the 1983 release of *Superman III*, the Topps Company produced more full color photo cards. But did anyone really care? Richard Pryor, a fine comedian in his own right, and Robert Vaughn, who starred in *The Man From U.N.C.L.E.* (my

Superman in the Jungle wrapper from Topps, Superman II card from Topps; Supergirl card from Topps; DC Comics card from Impel

favorite spy series), both did nothing for the film, except make it sink into the box office bottom. Out of the four films, this had to be the worst! But that's just my opinion, and who knows how many share it with me. I believe Topps may have, though, because this was the last Superman movie based card series they produced. For those who do care, there were 99 cards and 22 stickers to this series.

The year 1984 gave us the wonderful *Superirl* film, from the same company that brought us those terrific Superman flicks. Topps, who apparently either got a great deal with this license or was just plain enamored with the whole Super-mythos, produced a series of cards based on this film the same year. 44 color photo cards made up the set. No stickers for this film, featuring Kara, Superman's cousin, were made. It seems to be a quickly produced set.

Supergirl's movie also made an impact with Nabisco. They produced Supergirl Cookies in 1985, which came with a series of 15 cards that were available on the boxes and had to be cut out.

Before I continue, I must mention that Superman appeared in card sets that also featured other characters from the DC Comics Universe. These include such sets as the *Comic Book Foldees* from Topps. This 1966 production was a set of 44 cards that showcased various DC characters. The cards were 4¾" by 2½" with two character illustrations on the front and one on the reverse.

DC Comic Covers was a 1969-1970 test issue made up of 44 stickers usually found on school notebooks. The Man of Steel found his way into this series as well.

Topps produced more stickers based on popular DC Comic characters in a 1978 series called, *DC Comic Stickers*, which also included Clark Kent's alter ego.

DC Comic Stickers was the name of two other sticker sets produced in the late 70's by Taystee, manufacturer of those delicious Taystee Cakes. 30 different stickers were offered with their products.

Quaker Oats was the other company that included DC Comic Stickers with their food products. There were four different sets of these various stickers available in this 1979 series, and they sell for $3-$6 per set.

The Leaf Co. in 1981, produced a series of minibooks called *Secret Origin Stories*, which featured Superman in one of these volumes. A mere $2 should bring it on home!

DC Comics included a series of trading cards in various comic rack packs from 1988-1990. There are supposedly 120 cards in the entire series, with each card roughly $1.00 in price. Members of the Superman family are included in the series which is made up of two different sets.

Not to be overlooked are the splendid black and white photo cards produced by Epic in 1988 and 1992 in their two part series titled, *Saturday Serials*. Kirk Alyn portrayed the Man Of Tomorrow in both spectacular outings and is depicted in cards from these sets. Each set of 40 cards is approximately $10.

In 1992, Impel, (now Skybox), produced a fabulous set called *DC Cosmic Cards*, of which Superman was an integral part. This fantastic collection featured 178 cards divided into various sections:

Doomsday: The death of Superman prototype card from Skybox.

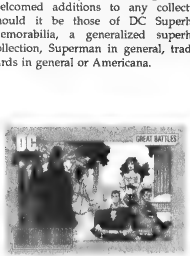
Hero Heritage (#'s 1-21)
Villain Heritage (#'s 22-30)
Earth's Mightiest Heroes (#'s 31-78)
Earth's Mightiest Villains (#'s 79-111)
Heroes From Beyond (#'s 112-125)
Villains From Beyond (#'s 126-141)
Great Battles (#'s 142-168)
Classic Covers (#'s 169-178.)

Cards #'s 179 and 180 are both checklist cards. Also included in this series are ten stupendous hologram cards of various heroes and villains. Impel also issued a 5 card set to various publications to help promote this series, and these cards are turning up as collectors items. Just recently, the entire series of cards and holograms were issued in an attractive collector's box in a limited edition.

We are all aware of Superman's demise and in tribute, Skybox will very soon be distributing their special commemorative *Doomsday: The Death of Superman* trading cards. The series has a November 17th release which is set to coincide with *Superman #75* in which blue boy bites the kryptonite bullet. That same issue, by the way, will include a special promo card for the upcoming series. This special series will be made up of 100 cards chronicling the entire *Doomsday* storyline. There is a special nine card subset, *Funeral for a Friend*, which features future cover artwork continuing the storyline, the backs of which make up a special funeral poster, also included in *Superman #75*. If this is not enough enticement, there are two different types of chase cards randomly inserted in the card packs. First up are the two double-sided, foil-stamped puzzle piece cards. The second set of cards to look for are the four different Spectra Etch motion cards. These special cards, created exclusively for this series, feature illustrations by DC's own artists. The suggested retail price of these card packs is $.99, and should be available as you read this, if not sooner! A truly super series, for such a Superman!

As is sometimes the case with such characters, there are undoubtedly other companies which have produced cards that feature Superman, and his family of friends and foes in one way or another, which escaped my scrutiny. Foreign companies such as Monty Gum, Primrose and Panini have been mentioned as such outfits, but without more information, I can't be certain. It does bear investigation and I'd certainly appreciate any input on cards featuring Superman and Co., that I may have missed.

The many Superman trading cards are welcomed additions to any collection, should it be those of DC Superhero memorabilia, a generalized superhero collection, Superman in general, trading cards in general or Americana.



DC Comics Card from Impel

SUPERMAN TRADING CARDS

Box for Comic Book Foldees (Topps 1966)

COMIC COVER STICKERS
Topps (1972)
SINGLE STICKERS

Superman	4.00

Four-On-One
Binky's Buddies, Girls' Romances, Batman, Superman . . . 5.25
Young Love, Superman, Binky, The House of Secrets 3.00
Young Romance, Superman, The Unexpected, Challengers of the Unknown 3.00

DC COMIC BOOK FOLDEES
Topps (1966)

Set 44 cards	150.00
2 inc. Jimmy Olsen	4.00
11 inc. Krypto	4.00
13 inc. Supergirl	4.00
16 inc. Saturn Girl	4.00
23 inc. Supergirl	4.00
25 inc. Crusading Editor	4.00
26 inc. Superman	5.00
28 inc. Bizarro	4.00
35 inc. Luthor	4.00
44 inc. Superman w/Kryptonite	5.00

DC COMICS CARDS
Impel (1992)

Set. 180 cards	20.00
16 Golden Age Superman	25
12 Silver Age Superman	25
16 Modern Age Superman	25
25 Golden Age Luthor	20
26 Silver Age Luthor	20
27 Modern Age Luthor	20
28 Golden Age Mr. Mxyztplk	15
29 Silver Age Mr. Mxyztplk	15
30 Modern Age Mr. Mxyztplk	15
84 Brainiac	20
142 Crisis on Earths 1 & 2 (A)	15
144 Crisis on Earths 1 & 2 (C)	15
145 Crisis on Infinite Earths (A)	15
148 Legends (Card A)	15
152 Millennium (Card B)	15
155 Invasion! (Card B)	15
156 Invasion! (Card C)	15
157 Cosmic Odyssey (Card A)	15
158 Cosmic Odyssey (Card B)	15
165 Armageddon 2001 (Card C)	20

DC COMIC STICKERS
Topps (1978)

Set 30 stickers (incl Superman)	50.00
Stickers, each	1.50
21 The Night of Superman	2.50

DC COMIC STICKERS
Topstee (1978)

Set 30 stickers (incl Superman)	160.00
Stickers, each	5.00
9 Superman & Lois Lane	7.50

DC COMIC STICKERS
Quaker Oats (1978)

4 Sets total each set	5.00

DOOMSDAY: THE DEATH OF SUPERMAN
Skybox (1992)

Set: 100 cards	NYR
Puzzle Place card	NYR
Spectra Etch card	NYR
Pack	1.00

DRAKES CAKES

Superman, 1979, card	5.00
Set. 24 cards	75.00

LEADER NOVELTY
SUPERMAN CANDY

Set. 48 cards (1942)	1,900.00
Card #1-#24	30.00
Card #25-#48	40.00
Box Front card	50.00
Box Bottom card	35.00
Box	120.00

POST CEREAL STICKERS
Post (1979)

4 Sets (Superman, Batman Wonder Woman others)	10.00

168 War of the Gods (Card C) . . 15
169 Action Comics #1 15
177 Superman #1 15
DC Hologram Hall of Fame
DCH1 Clark Kent & Lois Lane . 8.00
DCH8 Superman 10.00
Promo cards Superman . . . 2.00

DC COMIC STICKERS
Topps (1978)

Set 30 stickers (incl Superman) 50.00
Stickers, each 1.50
21 The Night of Superman . . 2.50

DC COMIC STICKERS
Topstee (1978)

Set 30 stickers (incl Superman) 160.00
Stickers, each 5.00
9 Superman & Lois Lane . . . 7.50

DC COMIC STICKERS
Quaker Oats (1978)

4 Sets total each set 5.00

DOOMSDAY: THE DEATH OF SUPERMAN
Skybox (1992)

Set: 100 cards . . . . . NYR
Puzzle Place card . . . . . NYR
Spectra Etch card . . . . . NYR
Pack 1.00

DRAKES CAKES

Superman, 1979, card 5.00
Set. 24 cards 75.00

LEADER NOVELTY
SUPERMAN CANDY

Set. 48 cards (1942) 1,900.00
Card #1-#24 . . . . . 30.00
Card #25-#48 . . . . . 40.00
Box Front card 50.00
Box Bottom card 35.00
Box 120.00

POST CEREAL STICKERS
Post (1979)

4 Sets (Superman, Batman Wonder Woman others) 10.00

SATURDAY SERIALS
(Epic 1988)

Set 40 cards 10.00
4 Atom Man vs Superman Titles . .25
4 Atom Man vs Superman chapter .25
8 Atom Man vs Superman Story . .25

SATURDAY SERIALS #2
(Epic 1992)

Set 40 cards 7.50
59 Superman Titles 20
60 Superman Chapters 20
61 Puzzle Piece 2.00

SECRET ORIGIN STORIES
MINIBOOKS
Leaf (1991)

Set 8 cards 15.00
Justice League of America . . 1.50
Superman 2.00

SUPERGIRL
Topps (1983)

Set 44 Story Cards (Sticker Backs) 12.00
Pack 4 cards/stickers 2.00
1 Supergirl Logo Card 30
2 World's Fastest Student . . .30
3 A nice place to visit--? 30
4 Skyhigh 30
5 Go For It! 30
6 Wicked, Wicked Witch 30
7 (no title- Selena) 30
8 Trapped in the Phantom Zone .30
9 (no title- monster) 30
10 Supergirl (hands on hips) . .30
11 Let your imagination Explode .30
12 Battle of the Century 30
Selena vs. Supergirl 30
13 (no title- Supergirl on ground) .30
14 Round 1 Now I'm Really Angry .30
15 Visit Argo City 30
16 Hopelessly Devoted to You . .30
17 Zafar Master of Matterwand .30
18 Inspiration 30
19 (no title- 3 faces) 30
20 Danger: Phantom Zone 30
21 Teen Angel 30
22 You're a real Knockout 30
23 Round 2 Supergirl Captive! . .30
24 Prisoner of Love 30
25 Bool 30
26 Supergirl (flying) 30
27 Supergirl (hands on hips) . . .30
28 Break!(flying- What a Feeling!) .30
29 Let's Beat the Odds and Win! .30
30 (no title- faces in hearts) . . .30
31 Supergirl (seated on rock) . . .30
32 (no title Supergirl standing) .30
33 Earth, where flowers grow . .30
Poster fronts
34 Supergirl (arms on shoulders) .30
35 Greetings from Argo City . . .30
36 Friendship. It's Hard to Beat .30
37 Even Supergirl Gets the Blues .30
38 Kara: Daughter of Alura . . .30
39 We're Worlds Apart 30
40 Round 3 The Best Girl Wins! .30
41 Supergirl (flying) 30
42 Supergirl (standing) 30
43 Do Not Disturb
Relationship in Progress . . .30
44 Supergirl/Puzzle Preview

SUPERMAN
Gum Inc. (1940) (R145)

Set: 72 cards 3,500.00
1 Superman 50.00
2 The Spy Trail 30.00
3 From the Jaws of Death . . . 30.00
4 Peril in the Jungle 30.00
5 The Girl Reporter's Danger . 30.00
6 Superman vs. Bank Robbers . 30.00
7 The Averted Train Wreck . . 30.00
8 Rescue at the Bank 30.00
9 Superman at the Circus . . . 30.00
10 Fury of the Sea 30.00
11 Capture of the Kidnappers . 30.00
12 Superman's Arch Enemy . . 30.00
13 Teeth of Steel 30.00
14 Maniac at Large 30.00
15 Panic in the Subway 30.00
16 Mountain Tragedy 30.00
17 Death on the Speedway . . . 30.00
18 Prison Break 30.00
19 Wings of Mercy 30.00
20 Peril at Sea 30.00
21 The Runaway Horse 30.00
22 Wolves at Bay 30.00
23 Training to Destruction . . . 30.00
24 Attacked by Sharks 30.00
25 Trapped in the Air 30.00
26 Log Jam Peril 30.00
27 Rescue From a Rocky Reef . 30.00
28 The Flames of Doom 30.00
29 Death Dive 30.00
30 Trapped in the Glacier . . . 30.00
31 Rescue Beneath the Sea . . . 30.00
32 Danger on High 30.00
33 The Avalanche 30.00
34 Peril in the Oil Fields 30.00
35 Hurricane Horror 30.00
36 Facing the Firing Squad . . . 30.00
37 Distress at Sea 30.00
38 Marooned in the Clouds . . . 30.00
39 Disaster at the Mine 30.00
40 Racing the Shells 30.00
41 Roller Coaster Rescue 30.00
42 Danger in the Jungle 30.00
43 Fight in Mid-Air 30.00
44 Disaster at the Circus 30.00
45 The Runaway Ship 30.00
46 To the Rescue 30.00
47 Horror Beneath the Sea . . . 30.00
48 Death in the Air 30.00
49 Danger at the Carnival . . . 75.00
50 At the Bottom of the Sea . . 75.00
51 Superman vs. the Spies . . . 75.00
52 Saving the Destroyer 75.00
53 The Girl Reporter 75.00
54 Rescue From the Flames . . . 75.00
55 Superman Wins Again . . . 75.00
56 Superman & the Killer-Whales 75.00
57 Battling the Hurricane . . . 75.00
58 A Near-Tragedy 75.00
59 The Drive of Death 75.00
60 Menace in the Mine 75.00
61 Through the Mine Field . . . 75.00
62 Peril in the Pressies 75.00
63 Terror in the Tower 75.00
64 Adventure on an Iceberg . . . 75.00
65 The Runaway Trolley Car . . 75.00
66 Danger at the Dam 75.00
67 Explosion in an Oil Field . . 75.00
68 Saved by Superman 75.00
69 Saved From Burial Alive . . . 75.00
70 Danger in the North Woods . 75.00
71 Trapped in Quicksand 75.00
72 Superman vs Torpedo 120.00

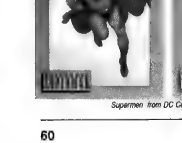
SUPERMAN
Gum Inc. 1984 Reprint

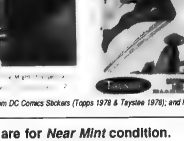
Set 72 Cards 17.00

SUPERMAN-TV
Topps (1956)

Black & White photo's from TV series
Back variations White (scarce),
Orange with copyright beneath text,
Orange with 1955 copyright on side &
"Watch Superman on T V " on bottom

Set 66 cards	240.00
1 "Krypton is Doomed"	2.75
2 Destination Earth	2.75
3 Superman's Parents	2.75
4 Ace Reporter	2.75
5 Superman	2.75
6 A Job for Superman	2.75
7 The Man of Steel	2.75
8 Superhuman Strength	2.75
9 Metropolis' Hero	2.75
10 The Threat	2.75
11 Superman's Loss' Death	2.75
12 Lois in Trouble	2.75
13 Lois is Kidnapped	2.75
14 Jimmy and Clark	2.75
15 "He's Been Shot"	2.75
16 Clark Gets A Lead	2.75
17 "No False Moves, Kent"	2.75
18 "You're Finished, Kent"	2.75
19 Superman in Action	2.75
20 Futile Flight	2.75
21 Superman's Warning	2.75
22 The Backfire	2.75
23 Crushing Blow	2.75
24 Seeing with X-ray Eyes	2.75
25 Saved by Superman	2.75
26 Safe at Last	2.75
27 Superman's Peril	2.75
28 Jimmy Superman & Perry	2.75
29 Great Caesar's Ghost	2.75
30 Bullets Bounce Off Him	2.75
31 In the Nick of Time	2.75
32 Superman & the Savages	2.75
33 Superman Leaps in	2.75
34 Superman to the Rescue	2.75
35 Superman's Problem	2.75





Superman from DC Comics Cards, Golden Age & Modern Age (Impel 1992), from DC Comics Stickers (Topps 1978 & Topstee 1978); and from Saturday Serials (Epic 1988)

All card prices listed are for *Near Mint* condition.

Superman in action, from Saturday Serials (Epic 1992), two from Superman (Gum Inc. reprint set); & from Superman TV (Topps 1966)

38 The Challenge . . . 2.75
37 The Pirates' Decision . . . 2.75
36 It's Superman! . . . 2.75
39 Helping Hand . . . 2.75
40 Superman & the Caveman . . . 2.75
41 Facing the Death Ray . . . 2.75
42 Superman's "Wedding" . . . 2.75
43 Happy Ending . . . 2.75
44 Reporter Clark Kent . . . 2.75
45 Super Safecracker . . . 2.75
46 Interviewing the Chief . . . 2.75
47 Superman's Pet . . . 2.75
48 At the Police Station . . . 2.75
49 Capturing the Crooks . . . 2.75
50 The Alien Arrives . . . 2.75
51 Superman Gets His Man . . . 2.75
52 Jor-El on Krypton . . . 2.75
53 Jimmy Behind Bars . . . 2.75
54 "Help Me, Superman" . . . 2.75
55 Lois Threatened . . . 2.75
56 Superman's Search . . . 2.75
57 Pa Kent Finds Superboy . . . 2.75
58 Held as a Hostage . . . 2.75
59 Rocket from Krypton . . . 2.75
60 Flight over Metropolis . . . 2.75
61 The Kryptonite Ray . . . 2.75
62 Superman as a Baby . . . 2.75
63 Ruler of Krypton . . . 2.75
64 Superman's Father . . . 2.75
65 Visitor from Space . . . 2.75
66 Harmless Blow . . . 2.75

SUPERMAN IN THE JUNGLE
Topps (1968)

Set: 66 cards (test set) . . . 2,700.00
Pack: cards + jig saw puzzle piece . . . 600.00
1 Assignment-Africa . . . 40.00
2 Luthor Escapes . . . 40.00
3 A Job for Superman . . . 40.00
4 A Jungle Inferno . . . 40.00
5 Superman to the Rescue . . . 40.00
6 Snuffing Out the Flames . . . 40.00
7 Steel on Steel . . . 40.00
8 A Grateful People . . . 40.00
9 A Leopard Lurks . . . 40.00
10 The Leopard Leaps . . . 40.00
11 Luthor's Laboratory . . . 40.00
12 The Ghastly Gorilla . . . 40.00
13 Jimmy in Jeopardy . . . 40.00
14 Rocking the Rhino . . . 40.00
15 The Perilous Panther . . . 40.00
16 Fangs of Death . . . 40.00
17 Escape by X-Ray . . . 40.00
18 Orlas on the Congo . . . 40.00
19 In the Nick of Time . . . 40.00
20 Jungle Ambush . . . 40.00
21 Blasting the Python . . . 40.00
22 The Evil Luthor Lurks . . . 40.00
23 The Lost City . . . 40.00
24 Kidnapping Congo Style . . . 40.00
25 Into the Lost City . . . 40.00
26 Jimmy on the Spot . . . 40.00
27 Before Mighty Krptonia . . . 40.00
28 A Blade in the Back . . . 40.00
29 Head-On Collision . . . 40.00
30 The Sinister Plotters . . . 40.00
31 Surprise! Surprise! . . . 40.00
32 Useless Attack . . . 40.00
33 Demolishing the Sun . . . 40.00
34 Zoruk the Terrible . . . 40.00
35 Round One to Superman . . . 40.00
36 Kryptonite Kayo . . . 40.00
37 The Unconscious Superman . . . 40.00
38 Luthor Triumphant . . . 40.00
39 Powerless Before Kryptonia . . . 40.00
40 Superman Near's Death . . . 40.00
41 Miraculous Madness . . . 40.00
42 Superman Unchained . . . 40.00
43 Lois Poses a Puzzle . . . 40.00
44 One Down- One to Go . . . 40.00
45 Luthor's Last Trick . . . 40.00
46 The Awesome Android . . . 40.00
47 Stunned Superman . . . 40.00
48 Phantom Peril . . . 40.00
49 Out of Harm's Way . . . 40.00
50 A Trap is Sprung . . . 40.00
51 The Missing Aquaman . . . 40.00
52 The Dragon Disappears . . . 40.00
53 Duel of Titans . . . 40.00
54 Superman Strikes . . . 40.00
55 The Arms of Death . . . 40.00
56 Dissolved by Kryptonius . . . 40.00
57 The Chilling Climax . . . 40.00
58 And Now-Attack . . . 40.00
59 Snatched from the Sky . . . 40.00
60 The Secret is Spilled . . . 40.00
61 Victory at Last . . . 40.00
62 Verdict for a Villain . . . 40.00
63 A Final Vow . . . 40.00
64 Using Precautions . . . 40.00
65 A Puzzling Mystery . . . 40.00
66 The Astonishing Answer . . . 40.00
Topps Proof Cards each . . . unknown

SUPERMAN THE MOVIE
Topps (1978)

Series 1:
Set: 77 cards/12 stickers . . . 20.00
1 Christopher Reeve as Clark Kent 20
2 Christopher Reeve as Clark Kent 20
3 Margot Kidder as Lois Lane 20
4 Zooming Across The Sky 20
5 Valerie Perrine as Eve 20
6 Ned Beatty as Otis 20
7 Jackie Cooper as Perry White 20
8 Editor and Staff of the Daily Planet 20
9 Susannah York as Lara 20
10 Marc McClure as Jimmy Olsen 20
11 Glenn Ford as Jonathan Kent 20
12 The Majestic Planet Krypton 20
13 Incredible Laboratory of Jor-El 20
14 Lois Lane in a Jam! 20
15 A Study in Villainy 20
16 And Criminal Son Trial 20
17 Briefing Military Police of Krypton 20
18 A World Torn Asunder ! 20
19 The Spaceship Blasts Off! 20
20 Protector of the Peace 20
21 The Night of Superman 20
22 A Final Farewell from Lara! 20
23 The Death Throes of Planet Krypton! 20
24 Clark Kent, Ace Reporter! 20
25 Destruction of a World in Space! 20
26 Animal Adventure! 20
27 Escape from Destruction of Krypton 20
28 Journey Across the Gulf of Space! 20
29 Superbaby arrives on Earth! 20
30 Observing Landing of a Spaceship 20
31 Adopting a Space Child 20
32 Young Clark Kent (Jeff East) and his Foster Dad 20
33 The Passing of Jonathan Kent 20
34 The Youthful Lois Lane and her Parents 20
35 Superman Makes the Headlines! 20
36 Paying a Call on Lois Lane 20
37 Night Flight 20
38 Flight Over Metropolis 20
39 Perils of The Big City! 20
40 The Man of Steel In Flight 20
41 Panic in the Sky! 20
42 Amazing Strength of the Star Child 20
43 Sole Survivor of Krypton 20
44 Preparing to Leap Skyward 20
45 Facing Incredible Odds! 20
46 A Trial by Fire! 20
47 On the Trail of Lex Luthor 20
48 The Icy Peril 20
49 Ready for Action! 20
50 Heroic Stranger from the Stars 20
51 The Amazing Man of Steel 20
52 Inverview with Superman 20
53 The Incredible Scoop of Lois Lane 20
54 Superman Leaps Into Action! 20
55 Superman To The Rescue! 20
56 A Daring Rescue! 20
57 Lex Luthor Ranks Superman 20
58 Rescued by the Man of Steel! 20
59 Superman (Christopher Reeve) Confronting the Arch-Criminal Lex Luthor 20
61 Portrait of a Hero 20
62 Protector of Truth and Justice 20
63 All-American Hero! 20
64 First Appearance in the Comics (1938) 20
65 Soaring Above The City 20
66 Landing of the Spaceship 20
67 Nefarious Plan of Lex Luthor 20
68 The Scheme to Destroy Superman 20
69 Marlon Brando as Jor-El 20
70 Jor El and Lara Their Final Moments! 20
71 The Projection of Jor-El 20
72 Doomsday On Krypton! 20
73 Life-Saving Spaceship of Jor-El 20
74 The Infant Son of Jor-El 20
75 Lex Luthor and Eve Companions in Villainy! 20
76 Gene Hackman as Lex Luthor 20
77 Conversing With The Elders 20

Blue-bordered Stickers
(1) Superman Inspires 35
(2) The Amazing Man of Steel 35
(3) The Might of Superman 35
(4) Night Flight 35
(5) Protector of Truth and Justice 35
(6) Zooming Across the Sky 35

Foil Stickers
(7) The Man of Steel 50
(8) Portrait of Clark Kent 50
(9) Portrait of Jimmy Olsen 50
(10) Portrait of Lois Lane 50
(11) Portrait of Lara 50
(12) Portrait of Superman 50

Series 2:
Set: 88 cards/14 stickers . . . 25.00
78 Rushing to the Rescue! 25
79 Phyllis Thaxter Plays Martha Kent 25
80 Sunset on Smallville 25
81 Fabulous Lair of Lex Luthor 25
82 The Villains Discuss Their Plan 25
83 Christopher Reeve Plays Superman 25
84 A Ravished Lois Lane! 25
85 Inside the Fortress of Solitude 25
86 A Low Moment for Clark Kent! 25
87 Ace Bumbler Otis! 25
88 The Dynamic Duo of Villainy 25
89 Lovely Lois Lane (Margot Kidder) 25
90 Clinging to Life 25
91 Clark Kent as a Young Man (Jeff East) 25
92 Family of Jor-El on Krypton 25
93 Superman in a Pensive Mood 25
94 Sarah Douglas Plays Ursa 25
95 Eve's Part in Lex Luthor Plan 25
96 Clark Kent of the Daily Planet 25
97 Director Richard Donner 25
98 Christopher Reeve Plays Clark Kent 25
99 Accident on the Road 25
100 Ned Beatty Plays Otis 25
101 Served by the Man of Steel! 25
102 Marc McClure Plays Jimmy Olsen 25
103 Face of Anger 25
104 Farewell to Smallville 25
105 Glenn Ford Plays Jonathan Kent 25
106 "And Who, Disguised as Clark Kent 25
107 Superman Visits the Fortress of Solitude 25
108 Maria Schell Plays Vond-Ah 25
109 Incredible Display of Strength 25
110 Jack O'Halloran Plays Non 25
111 Sperling the Man of Steel 25
112 Destruction of the Daily Planet 25
113 The Chamber of the Council of Elders 25
114 Playing the Destruction of Krypton! 25
115 Superman in Metropolis 25
116 The One-and-Only Lois Lane! 25
117 Johathan Kent in Smallville 25
118 Preparing the Twisted Train Rails! 25
119 Terrence Stamp Plays General Zod 25
120 Mysterious Hunt for Lex Luthor 25
121 The World's Most Diabolical Villain 25
122 Lex Luthor Wants You 25
123 Time for a Quick Change! 25
124 200 Feet Below Grand Central Station! 25
125 Club Reporter Jimmy Olsen 25
126 Flight Around Metropolis 25
127 Condemned to the Phantom Zone 25
128 Eve Teschmacher: Dizzy, Devious and Delightful! 25
129 Our Hero in Civilian Clothes 25
130 Clark Kent Transforms into Superman 25
131 Jor-El in the Trial Chamber 25
132 Jackie Cooper Plays Perry White 25
133 The Incredible Scheme Begins 25
134 Eve & Her Mentor, Lex Luthor 25
135 John Barry, Master of Illusion 25
136 Amazing Hearing Powers of Superman 25
137 Ursa- Villainess Supreme 25
138 Night of the Man of Steel 25
139 Valerie Perrine Plays Eve 25
140 Lovers from Different Worlds 25
141 Suzannah York Plays Lara 25
142 Gene Hackman Plays Lex Luthor 25
143 Vond-Ah and Jor-El 25
144 Valerie Perrine, as Eve 25
145 The Farm of Jonathan Kent in Smallville 25
146 The Stupendous Man of Steel 25

Superman Villains: Mr. Mxyzptlk, Lex Luthor & Brainiac and cover reprints of Action Comics #1 & Superman #1 from DC Comics Cards (Impel 1992)

Clark Kent, Lois Lane Superman and General Zod from Superman II (Topps 1981)

147 Young Clark Kent and the Mysterious Crystal 25
148 Superman Spoils a Crime 25
149 Can This Be the End of Lois Lane? 25
150 Night Heist 25
151 Flying Over the Dam 25
152 The Movie Set for Krypton 25
153 A Cowardly Blow from Behind 25
154 Mission for a Bumbler 25
155 Visitor from Another Planet 25
156 Lex Luthor Madman or Brilliant Scientist 25
157 Discovering His Military Foes 25
158 Soaring to New Heights 25
159 "Copter Atop the Daily Planet 25
160 Death of an Exotic World 25
161 "How Did You Know the Exact Contents of My Purse?" 25
162 Threatened by a Mugger! 25
163 On His Way to the Lair of Lex Luthor 25
164 The Objective of Lex Luthor 25
165 Saving a Power Plant! 25
Foil Stickers
(13) Christopher Reeve Plays Superman 50
(14) Superman in a Pensive Mood 50
(15) Christopher Reeve Plays Clark Kent 50
(16) Superman Visits the Fortress of Solitude 50
(17) Incredible Display of Strength! 50
(18) Mysterious Hunt for Lex Luthor 50
(19) Might of the Man of Steel 50
(20) Soaring to New Heights 50
(21) On His Way to the Lair of Lex Luthor 50
(22) Superman Insignia 50
Red-bordered Stickers
(23) Villainous Una 35
(24) Evil Criminal Non 35
(25) Young Clark Kent 35
(26) Lovely Lois Lane 35
(27) General Zod 35
(28) The Man of Steel 35

SUPERMAN
Drakes Cakes (1979)

Set 24 cards 75.00
card each 3.50

SUPERMAN II
Topps (1981)

Set 88 cards/22 stickers 15.00
1 Superman II – Title Card 15
Kryptonian Crystal Bank Archives
2 *The Man of Steel* 15
3 *Clark Kent Reporter* 15
4 *Newswoman Lois Lane* 15
5 *General Zod* 15
6 *The Monstrous Non* 15
7 Beautiful but Deadly *Ursa* 15
8 *Lara, Mother of Superman* 15
9 Bumbling Crook Otis 15
10 Editor *Perry White* 15
11 Young *Jimmy Olsen* 15
(Regular cards)
12 Superman to the Rescue! 15
13 Zooming into the Sky! 15
14 Trapped by Terrorists! 15
15 Phantom Zone Villains–Released! 15
16 Clark Kent Smells a Scoop! 15
17 They Don't Make Taxi Cabs Like They Used to! 15
18 Terror on the Moon 15
19 Hulking Villain from Krypton 25
20 The Fortress of Solitude 15
21 The Niagara Falls Affair 25
22 Undercover Assignment! 15
23 A Child in Danger! 15
24 Saved from Certain Death! 15
25 Reporters On The Job! 25
26 Rescue By Clark Kent? 15
27 H.s Secret Revealed 15
28 Flying to Superman's Pad 25
29 Sky Trek 15
30 Inside the Fortress of Solitude 15
31 A Very Special Mission 25
32 Fastest Boyfriend on Earth 15
33 Donner For Two! 15
34 Villains Arrive On Earth 15
35 Snake Trouble! 15
36 Ursa's Deadly Heat Rays 25
37 Ivon Tests his Powers 15
38 Welcome to our Country! 15
39 Bullets Have No Effect! 15
40 Superman's Great Sacrifice 15
41 A Message from Beyond 15
42 Inside Mysterious Chamber 15
43 The Strength-Removing Process Begins 15
44 Superman Now a Mere Mortal 15
45 A New Beginning or End? 15
46 Villains Wreak Havoc! 15
47 The Unstoppable Non 15
48 Changing the Face of the World 15
49 Beat Up by a Bully! 15
50 A Desperate Appeal! 15
51 The Crystals Survive! 15
52 Back in Action! 15
53 Master of the World 15
54 Raging on the Daily Planet! 15
55 The Destructors 15
56 Perry White H.s the Ceiling!! 15
57 The Bringers of Hate 15
58 Holding Lois Lane Hostage 15
59 The Man of Steel Returns! 15
60 The Destructive Heat Rays! 15
61 The Coolest Man in Town! 15
62 Panic in Metropolis 15
63 Battle of the Kryptonians 15
64 Superman Cages Non! 15
65 A City in Shambles 15
66 One Way to Catch a Bus! 15
67 Ursa Hurls a Deadly Lid 15
68 Has Superman Been Defeated? 15
69 Destructive Winds 15
70 Destroying Metropolis 15
71 Reflecting the Villains' Powers 15
72 A Fight to the Finish! 15
73 Spectacular Battle! 15
74 Ring-Side Seats! 15
75 Speeding Across the World 15
76 Invading Superman's Home 15
77 Showdown at the Fortress of Solitude 15
78 The Villains' Trump Card 15
79 The Final Stand 15
80 Lois Lane Hostage! 15
81 A Clever Trick! 15
82 Getting A Boot Out of Ursa! 15
83 The Tables are Turned! 15
84 Kiss of Forgetfulness 15
85 Getting Even, Superman style! 15
86 Defender of Liberty 15
87 Total Heat Total 15
88 Checklist Card 15
Stickers
1 Superman 35
2 Clark Kent 35
3 Lois Lane 35
4 Non 35
5 General Zod 35
6 Jimmy Olsen 35
7 Ursa 35
8 Perry White 35
9 Otis 35
10 Man of Steel 35
11 Phantom Zone Villains 35
12 Battle of the Kryptonians 35
13 Inside the Fortress of Solitude 35
14 Superman's Great Sacrifice 35
15 Superman Vs. the Villains 35
16 The Tables Are Turned! 35
17 Defender of Liberty 35
18 Superman in Flight 35
19 Superman Emblem 35
20 Superman II Logo 35
21 Double Emblem 35
22 The Staff of the Daily Planet 35

SUPERMAN III
Topps (1983)

Set 99 cards/22 stickers 15.00
1 Title Card 10
2 A Comic Catastrophe! 10
3 Has Superman Been Snagged? 10
4 Soaring Through The City! 10
5 The Crime-Fighter From Krypton 10
6 A New Kind Of Car Pool? 10
7 Clark To The Rescue! 10
8 A Noble Feat–Almost 10
9 A Gloomy Gus Gorman 10
10 Computer Whiz! 10
11 In Perry White's Office 10
12 Lois Land And Jimmy Olsen 10
13 Smallville's Finest 10
14 Off On Vacation 10
15 On The Road To Smallville 10
16 The Chemical Plant Disaster 10
17 A Job For Superman 10
18 Courageous Photographer 10
19 The Resourceful Superman 10
20 Side To Safety 10
21 Jimmy Olsen–Injured! 10
22 Into The Fray 10
23 Rescuing Jimmy Olsen 10
24 In The Nick of Time! 10
25 Astounding Ice-Breath 10
26 The Enormous Ice Platter! 10
27 A Dapper Clark Kent! 10
28 The Smallville High Reunion 10
29 Greeting Lana Lang 10
30 Gus Has A Plan 10
31 Millionaire Robs Webster 10
32 Gus And Lorelei Ambrosia 10
33 Clark Kent 'Bumps' Into Gus 10
34 The Picnic 10
35 Ricky In The Wheat Fields 10
36 Terror Of The Thresher 10
37 Saving Ricky's Life 10
38 A New Found Friend 10
39 At The Bowling Alley 10
40 Creepy Brad Wilson 10
41 Gus Gorman's Ploy 10
42 The Way To Brad's Heart 10
43 The Sly, Resort Penthouse 10
44 Gus Describes The Hurricane Affair 10
45 Lorelei Ambrosia 10
46 Saving In Metropolis? 10
47 Smallville Honors Superman 10
48 The Esteemed Speaker 10
49 General Gus Gorman! 10
50 The Deadly Gift 10
51 Friends...Or Foes? 10
52 De-Leaning The Pisa Tower 10
53 The Villains Exercise 10
Their Options 10
54 Goodness At The Crossroads 10
55 Ultimate Computer Scheme 10
56 Awarting Superman's Arrival 10
57 A Disgraceful Superman 10
58 Spoiling Superman 10
59 An Evil Superman? 10
60 Challenged By Clark Kent 10
61 The Man of Steel Vs. Himself 10
62 Dastardly Nemesis 10
63 Clark Kent–Defeated? 10
64 Car Crusher Terror 10
65 Clark Kent's Fight For Life 10
66 Goodness Triumphant! 10
67 A Hero Once Again 10
68 Back In Action! 10
69 Righting Wrongs With Heat-Vision 10
70 In Search Of Ross Webster 10
71 Balloon Escape 10
72 The Only Way To Travel! 10
73 The Fantastic Computer 10
74 Confronting His Foes 10
75 The Computer Attacks! 10
76 Controlling The Computer 10
77 Trapped! 10
78 Strength Of The Man of Steel 10
79 The Kryptonite Ray 10
80 Enveloped By The Ray! 10
81 Gus Gorman Turns On His Creation! 10
82 Is Superman Doomed? 10
83 Vera's Monstrous Fate! 10
84 Robotzed! 10
85 Attacking Lorelei Ambrosia! 10
86 Robot On The Rampage 10
87 Gus Gorman Is Zapped! 10
88 Alias At Last! 10
89 The Plan of Superman 10
90 Acid Indigestion Death! 10
91 Destruction Of The Ultimate Computer 10
92 Giving Gus Gorman A Lift! 10
93 Stopping Off At The Coal Mine 10
94 Transforming Coal Into A Diamond 10
95 The Friends Depart 10
96 A Gift From Superman 10
97 Lana Lang At The Daily Planet 10
98 Superman Flies Again! 10
99 Checklist 10
Sticker
1 The Man of Steel 30
2 Lana Lang 30
3 Ross Webster 30
4 Gus Gorman 30
5 Lorelei Ambrosia 30
6 Vera Webster 30
7 Jimmy Olsen 30
8 Lois Lane 30
9 Clark Kent 30
10 'General' Gus Gorman 30
11 (Superman Flying Right) 30
12 (Superman Flying Left) 30
13 Smallville's Finest 30
14 The Resourceful Superman 30
15 Astounding Ice-Breath! 30
16 The Picnic 30
17 Friends or Foes? 30
18 Righong Wrongs with Heat-Vision 30
19 The Computer Attacks! 30
20 Strength of the Man of Steel 30
21 Enveloped by the Ray! 30
22 Robotzed! 30

WONDER BREAD

DC Cards, Superman, Batman, etc.1974 card 4.00
Set 24 cards 100.00

ALSO a number of Superman's comic artists are included in these cards

FAMOUS COMIC BOOK CREATORS
Eclipse Enterprises (1992)

Set 110 cards 16.00
9 Steven Rude 25
10 Bob McLeod 25
28 Murphy Anderson 25
30 Kurt Schaffenberger 25
31 Curt Swan 25
33 Marv Wolfman 25
35 George Perez 25
53 Julius Schwartz 25
98 Wayne Boring 25

Superman artists & writers from the Famous Comic Book Creators set (Eclipse Enterprises 1992)

C.V. FUNNIES

BY MOBRE

HERE, SHEMP, I BROUGHT YOU SOME JELLO TO TRY AND CHEER YOU UP.
THANKS, C.V., BUT I HAVEN'T BEEN ABLE TO EAT SINCE SUPERMAN DIED.
OH, C'MON YOU BONEHEAD! STARVING YOURSELF ISN'T GOING TO BRING SUPERMAN BACK.
BESIDES, THERE'S ALWAYS ROOM FOR JELLO.
SNIFF... MAYBE YOU'RE RIGHT, C.V.
SNIFF SNIFF
YEEAAAAA!!!!
C.V.!!! I SAW THE IMAGE OF SUPERMAN IN MY JELLO!!! IT'S A SIGN, MAN!!! A MESSAGE FROM BEYOND!
MINUTES LATER
TIC TIC TIC
SHEMP, THIS IS NUTS!! YOU CAN'T FLY!!! IN FACT, YOU CAN BARELY WALK!!
WITH SUPERMAN GONE, C.V., THE CITY NEEDS A NEW HERO. BY THE WAY, THE NAMES SUPERSHEMP™
BESIDES, IF I COULD'NT FLY, SUPERMAN WOULDN'T HAVE COMMUNICATED WITH ME VIA JELLO.
S'HEMP!!! WAIT!!!
HEY, GANG!!! FIND OUT WHAT HAPPENS TO SUPERSHEMP™ IN OUR REGULAR ISSUES OF COMICS VALUES MONTHLY!

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Superman Chronology

1938– *Action Comics* #1 introduces Superman and Lois Lane.

1939– *Superman* #1 published. First daily syndicated strip appears in newspapers.

1940– *The Adventures of Superman* radio serial begins on a five-day-a week schedule. (Jimmy Olsen, Kryptonite, and Superman's earliest team-ups with the Batman begins on this show.) *Action Comics* #23 introduces Luthor. *Superman* #7 introduces Perry White.

1941– *Superman* animated cartoons produced by Fleischer Studios for Paramount. *All-Star Comics* #7 has cameos of Superman and Batman as honorary members of the Justice Society of America. *World's Best Comics* #1 (*World's Finest Comics* #2-on) stars Superman and Batman in separate stories. *Superman* #13 features the debut of Jimmy Olsen.

1942– *Superman* novel by George Lowther published by Random House.

1944– Mr. Mxyzptlk debuts in *Superman* #30.

1945– Superboy debuts in *More Fun Comics* #101.

1946– Superboy moves to *Adventure Comics* with #103 when *More Fun Comics* changes to a funny animal format.

1947– Superman and Batman guest star in *All-Star Comics* #36 with the Justice Society.

1948– *Superman*, the Columbia movie serial, is released. Superman's origin is updated in *Superman* #53.

1949– *Superboy* #1 premieres. Kryptonite first appears in the comics in *Superman* #61.

1950– *Atom Man Vs. Superman*, Columbia's second movie serial is released. Lana Lang debuts in *Superboy* #10.

1951– *Superman and the Mole Men* feature film released.

1953– Superman teams with Batman in *Superman* #76, as a pilot for their regular team-ups in *World's Finest Comics* beginning with #71.

1954– *Superman's Pal, Jimmy Olsen* #1 premieres.

1957– Lois Lane tries out for her own magazine in *Showcase* #9-10.

1958– *Superman's Girl Friend, Lois Lane* #1 premieres. Bizarro first appears in *Superboy* #68. Brainiac and the city of Kandor first appear in *Action Comics* #242. The Legion Of Super-Heroes first appears in *Adventure Comics* #247.

1959– Supergirl debuts in *Action Comics* #242.

1960– The Justice League of America (an updated version of the Justice Society), with Superman as a member receives a tryout in *Brave & The Bold* #28-30. *Justice League of America* #1 premieres afterward. *Superman Annual* #1 is published.

1962– The Phantom Zone appears in *Superboy* #100.

1964– "Superman's Mission For President Kennedy" appears in *Superman* #170. Concerning the government's fitness program, it was originally pulled from publication due to John F. Kennedy's assassination. It was subsequently published at the request of President Lyndon Johnson and the Kennedy family.

1965– Superman cover featured (as well as an interior reprint) in Jules Feiffer's book, *The Great Comic Book Heroes*, published by Dial Press.

1966– Broadway musical, *"It's a Bird...It's a Plane...It's Superman!"* produced. (Linda Lavin from TV's *Alice* appeared in the musical.) Filmation animates *The New Adventures of Superman* for CBS-TV's Saturday morning line-up.

1971– Clark Kent becomes a television reporter in *Superman* #233, in DC's first revamping of the character.

1973– *Super Friends* from Hanna Barbera premieres with Superman as one of the featured heroes.

1976– Superman meets Marvel's Spider-Man in a giant-sized collector's special: *Superman vs. The Amazing Spider-Man*.

1978– Superman's 40th anniversary. *DC Comics Presents* begins as a Superman team-up title. *The World's Greatest Superheroes Starring Superman* begins as a syndicated strip. *Superman: The Movie* starring Christopher Reeve premieres from Warner Brothers.

1981– *Superman II* debuts from Warner Brothers.

1983– Superman's 45th anniversary. *Superman III* premieres from Warner Brothers. Luthor and Brainiac redesigned in *Action Comics* #544.

1984– Superman action figure part of Kenner's *Super Powers* toy line. *Supergirl* movie released from Warner Brothers.

1985– *Crisis On Infinite Earths* #1 premieres to clean up the DC universe. Supergirl dies in *Crisis On Infinite Earths* #7.

1986– Batman battles Superman in *Batman: The Dark Knight Returns* #4. John Byrne rejuvenates Superman in the wake of Crisis with *Man Of Steel* #1. A new *Superman* #1 follows while the first Superman series is retitled *Adventures of Superman* with #424.

1987– *Superman IV* premieres from Warner Brothers.

1988– Superman's 50th anniversary. *Superman* animated series from Ruby-Speras is broadcast on CBS-TV while the *Superboy* live action series premieres in syndication.

1990– Clark proposes to Lois in *Superman* #50.

1991- *Superman: Man Of Steel* #1 debuts.

1992– Superman dies in *Superman* #75.

SUPERMAN IN THE 1970s

Superman &/or Superman characters appear in all of these comics, except for a few comics which were included to maintain continuous listings.

ACTION
June, 1938

1 JoS,I&O Superman,Rescues Eralon Curry from electric chair 72,500.00
2 JoS,V Emu Novel 7,000.00
3 JoS,V Thorton Blakely 6,300.00
4 JoS,V Ceasar Randall 3,900.00
5 JoS,Superman Discharges Dam 3,500.00
6 JoS,I Jimmy Olsen, V Nick Williams 3,400.00
7 JoS,V Derek Niles 3,900.00
8 JoS,V Grimpy 2,900.00
9 JoS,A Col Captain Reilly 2,900.00
10 JoS,Superman fights for prison reform 3,900.00
11 JoS,Disguised as Homer Ramsey 1 500.00
12 JoS,Crusade against reckless drivers 1 500.00
13 JoS,I Wm Drummond 2 100.00
14 JoS,Bk,V Ultra Humanite & Clip Carson 1 500.00
15 JoS,Bk,Superman on Kidnap 2 000.00
16 JoS,Bk,Crusade against Gambling 1 050.00
17 JoS,Bk,V Ultra Humanite 1 500.00
18 JoS,Bk,V Mr Hamilton O'Thee Aero 1,100.00
19 JoS,Bk,V Ultra Humanite B Superman 1 400.00
20 JoS,Bk,V Ultra Humanite 1,300.00
21 JoS,Bk,V Ultra Humanite 775.00
22 JoS,Bk,War between Texas and Galveston 775.00
23 JoS,Bk BBs,Mb I,Ex Luthor 1 200.00
24 JoS,Bk BBs,Mb,Fg,Meets Pierre Carnahan 775.00
25 JoS,Bk BBs,SMb,V Medov 775.00
26 JoS,Bk,V Courtney Cobalt 620.00
27 JoS,Bk,V Mr & Mrs Tweed 620.00
28 JoS,Bk,BBs,V Strongarm Bandit 620.00
29 JoS,Bk,V Marbin 620.00
30 JoS,Bk,V Zolar 620.00
31 JoS,Bk,BBs,V Baron Munsdorf 500.00
32 JoS,Bk,JBu,I Krypto Ray Gun 500.00
33 JoS,Bk,JBu,V Brett Halt, O Mr America 580.00
34 JoS,Bk,V Jim Lang 500.00
35 JoS,Bk,V Brock Waller 500.00
36 JoS,Bk,V Stuart Pemberton 450.00
37 JoS,Bk,V Commissioner Kennedy 450.00
38 JoS,Bk,V Harold Morton 450.00
39 JoS,Bk,Meets Bint Brynn 450.00
40 JoS,Bk,Meets Nancy Thorpe 450.00
41 JoS,Bk,V Ralph Cowan, C Clip Carson 420.00
42 V Lex Luthor &O Vigilante 420.00
43 V Dutch O'Leary Nazi(c) 410.00
44 V Prof. Stefiens, Nazi cover 410.00
45 V Count Von Heinzel I Stuhl Nazi(c) 410.00
46 V The Demon 410.00
47 V Lex Luthor-1st app w/super powers I Powerstone 530.00
48 V The Top 410.00
49 I Puzzler 410.00
50 Meets Stan Doberak 410.00
51 I Prankster 410.00
52 V Emperor of America 410.00
53 JoS,V Night-Owl 410.00
54 JoS,I Sheena's Stairway Finchcomb 310.00
55 JBu,V Lieutenant Al Hatt 310.00
56 V Emil Loring 310.00
57 V Prankster 310.00
58 JBu,V Adonis 310.00
59 I Susie Thompkins,Lois Lane's niece 310.00
60 JBu,I Clark Kent - Superwoman! 310.00
61 JBu,Meets Greg Shaw 280.00
62 JBu,V Admiral Van Dorft 280.00
63 JBu,V Professor Praline 280.00
64 I The Jinx 280.00
65 JBu,V Truman Treadwell 280.00
66 JBu,V Mr Annister 280.00
67 JBu,Superman School for Officer's Training 280.00
68 A Susie Thompkins 280.00
69 V Prankster 280.00
70 JBu,V Thinker 280.00
71 Superman Valentine's Day Special 250.00
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180 JSn(c), DD, FMc, V Satn Satan
181 DD, FMc, I Arrow V Star
182 DD, FMc, A Green Arrow
183 JSn(c), DD, FMc, A JSA
NewGods
184 GP, FMc, A JSA, NewGods
185 JSn(c), GP, FMc, A JSA, NewGods
186 FMc, GP, V Shaggy Man
187 DH, FMc, N Zatanna
188 DH, FMc, V Proteus
189 BB(c), RB, FMc, V Starro
190 BB(c) RB, I Ma, V Starro
191 BB, V Amazo
192 GP, O Red Tornado
193 GP, RB, JOy, I All Star Squad
194 GP, V Amos Fortune
195 GP, A JSA, V Secret Society
196 GP, RT, A JSA, V Secret Sociey
197 GP, RT, KP, A JSA, V Secret Society
198 DH, RB, A J Hex, Bat Lash
199 GP(c), DH, BB, A Jonah Hex, Enemy Ace
200 GP, DG, BB, RB (1st Batman), PB, ? Bat
BBr, GK, GI, JAp, JKo, Anniversary
Adam Strange, Batman, Shaggy Man, Green Arrow
201 GP, RB, A Ultraa
202 GP(c), DH, BB, JAp, I Space
203 GP, RB, JAp, I Space
Flash Gang
204 GP, RB, RT, V R Flash Gang
205 GP(c), DH, RT, V R Flash Gang
206 GP, RB, JAp, I Batman
207 GP(c), DH RT, A All Star Squadron
208 GP(c), RT, A All Star Squadron
209 GP(c), RT, A All Star Squadron
Squadron JSA
210 RB, RT, JLA casebook #1
211 RB, RT, JLA Casebook #2
212 RB, RT, JLA Casebook #3
213 GP(c), DH RT
214 GP(c), RB, RT, Soren Sist h
215 GP(c), DH RT
216 GP(c), RT
217 GP(c), RT(i)
218 GP(c), RT(i)
219 GP(c), RT(i) A JSA
220 GP(c), RT, O, Bl Canary A
221 GP(c), RT, A JSA
222 RT(i) Beasts #2
223 RT(i) Beasts #3
224 DG(i), V Paragon
225 RT(i), V Amazo
226 FMc(i), V Hellraizor
227 FMc(i), V Hellraizor
228 GT, AN, R JonnJonzz War of the Gods
229 War of the Worlds Pt 2
230 War of the Worlds conc
231 RT(i), A JSA
232 A JSA Supergirl
233 Rebirth Pt 1, Wraiths over book, Rebirth Pt 1, F Vibe
234 Rebirth Pt 3 F Steel
235 Rebirth Pt 3 F Steel
236 Rebirth Pt 3 F Steel
237 A Superman Flash Woman
238 A Superman Flash Woman
239 V Oa
240 GT, V Amazo
241 GT V Amazo
242 GT V Amazo, Mask (Toy be in)
243 GT, L Aquaman, V Amazo
244 GT, Bonus Book, L Nightwing, JLA
245 LMc, Crisis, N Steel
246 LMc, JLA, I Lawless Deiroit
247 LMc JLA returns to old HQ
248 LMc, JLA, V Starro
249 LMc Lead-in to Anniversary
250 LMc, Anniversary A Superman
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Black Canary Batman reprints
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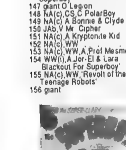

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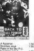

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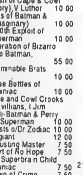

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WORLD'S FINEST [Mini-Series]

1990

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MARVEL Treasury Edition

September, 1974

28 JB,SI,SpM Superman 6 00

ABBREVIATIONS

Abel, Jack JA
Abell, Dusty AAb
Adams, Neal NA
Adams, Art AAd
Adkins, Jim JAd
Alcala,Alfredo AA
Anderson,Murphy AA
Andru, Ross AA
Aparo, Jim AJp
Argonas, Sergio SA
Austin, Terry AT
Ayers, Dick DAy
Bailey, Bernard BBa
Baker, Kyle KB
Barry, Dan DB
Bingham, Jerry JBi
Bogdanove, Jon JBg
Bolland, Brian BB
Boring, Wayne BW
Breeding, Brent BBr
Bright, Mark MBr
Broderick, Pat PB
Buckler, Rich RB
Burnley, Jack JBu
Byrne, John JBy
Chan, Ernie EC
Chaykin, Howard HC
Colan, Gene GC
Cowan, Denys DC
Cullins, Paris PCu
Davis, Alan AD
DeZuniga, Tony TD
Dillon, Dick DD
Ditko, Steve SD
Dwyer, Kieron KD
Esposito, Mike ME
Estrada, Ric ER
Frazetta, Frank FF
Frenz, Ron RF
Gammill, Kerry KGa
Gibbons, Dave DGb
Gibson, Ian IG

Giffin, Keith KG
Giordano, Dick DG
Goodwin, Cliff CG
Gordon, Al AG
Grell, Mike MGr
Grummett, Tom TG
Guardineer, Frank FG
Guice, Jackson JG
Gulacy, Paul PG
Gustovich, Ed EG
Heath, Russ RH
Heck, Don DH
Hughes, Adam AH
Infantino, Carmine CI
Janson, Dennis DJ
Jones, Kelly KJo
Jones, Malcolm MJ
Jurgens, Dan DJu
Kaluta, Mike MK
Kane, Gil GK
Kane, Bob BKa
Kaesel, Karl KK
Kaluta, Barry BKl
Kubert, Adam AKu
Kubert, Joe JKu
Kubert, Andy AKu
Kupperberg, Paul PK
Laslahs, Steve SL
Lightle, Steve SLi
Lopez Espinosa,Luis Garcia JL
Lyle, Tom TL
Maguire, Kevin KM
Mahfstedt, Larry LMa
Marcinkiewicz, Dan DM
Marzuchelli, David DM
McDonnell, Joe JM
McLaughlin, Frank FMc
McLeod, Bob BM
McMahon, M MMc
Meskin, Mort MMe
Mignola, Michael MM
Milgrom, Al AM
Miller, Frank FM
Mooney, Jim JM
Morrow, Gray GM
Mortimer, Win WMo
Nasser, Mike MN
Newton, Don DN
Nino, Alex AN
Nino, Alex AN
Nyle, Jr. JN
Nowlan, Kevin KN
Ordway, Jerry OJ
Orlando, Joe JO
Oskner, Bob BO
Palmer, Jerry JP
Perez, George GP
Potts, Carl CP
Rogers, Marshall MR
Roth, Werner WR
Rubinstein, Joe JR
Ruda, Steve SR
Saviuk, Alex AS
Schettler,ger, Kurt KS
Sears, Bert SS
Sekowsky, Mike MSy
Shanower, Eric ESh
Shuster, Joe JoS
Siegel & Shuster SAS
Silvestri, Mark MS
Simon & Kirby SK
Simonson, Walt WS
Sinnott, Joe JSn
Spiegle, Dan DSp
Staton, Joe JSn
Sutton, Tom TS
Swan, Curt CS
Tanghal, Romeo RT
Tartaglione, Jim JTa
Torres, Angelo AT
Trimpe, Herb HT
Tuska, George GT
Veitch, Rick RV
Von Eden, Trevor VE
Wein, Len LWe
Williamson, Al AW
Willingham, Bill BWg
Wolfman, Marv MW
Wrightson, Bernie BWr
Yeates, Tim TY

GENERAL TERMS

Appearance of A:
Back-Up Story B.U.
Cameo C:
Cameo by C:
Changed H:
Death of D:
Debut D:
Features F:
Flash B:
Introduction of I:
Joining of J:
Leaving of L:
New Costume N:
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Origin of O:
Pencils by P:
Reprinted Issue R:
Return/Revival of R:
Versus V:
Wedding of W:

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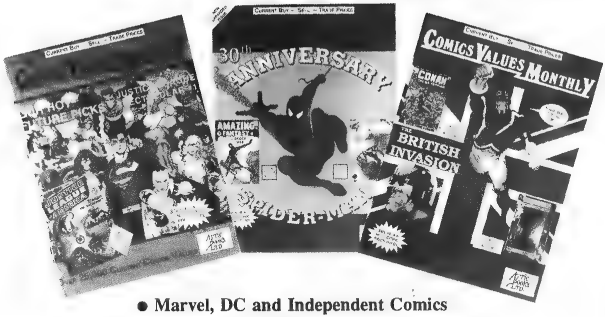

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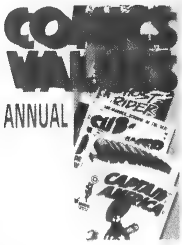

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WHO *REALLY* KILLED SUPERMAN?

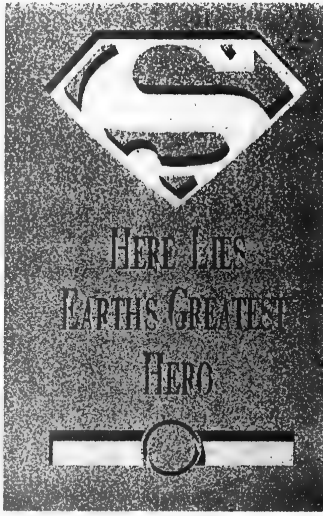
by Neil Hanson

It's not a hoax, a dream or an imaginary story. All the stories are true. The man who was faster than a speeding bullet, more powerful than a locomotive and able to leap tall buildings in a single bound, has died saving the Earth from the ravages of the powerhouse, Doomsday.

The question still remains. Why was Superman killed? After all, he'd been one of the most recognizable characters in fiction; on a par with Sherlock Holmes, Tarzan, and Mickey Mouse. He always stood for "Truth, justice and the American way." True, he has not been the top seller of comic books since the 1930's through '60's, but times have changed. That isn't a legitimate reason to terminate the Man of Steel. For the beginnings of this epilogue, the clock must be turned back.

In the aftermath of DC's *Crisis on Infinite Earths*, John Byrne redefined the Man of Steel, eliminating much of the excess baggage of Superdogs, Kryptonite and Kryptonians. Upon Byrne's departure, the book was taken over by others. While it still had critical acclaim, sales weren't as wonderful as hoped. They were healthy, but not "super."

Mike Carlin was one of the first people to join the *Superman* team during Byrne's tenure, and stayed on board as Superman editor. "When I was a kid," joked Carlin, "I wanted to draw Superman, but I can't draw a line, so they let me edit it."



Carlin was previously editing titles like the *Fantastic Four* at Marvel. "Things didn't work out there," Carlin explained. "I ended up available at a time when John Byrne was starting on the Superman books. Andy Helfer was trying to start up *Justice League* at the same time. He was the editor on the Superman stuff, so he needed some help."

"I had worked with Byrne at Marvel. He said he got along with me, which was a definite plus, so I was co-editing Superman books for the first four months with Helfer. They liked the way I handled myself – the way I dealt with Byrne, other freelancers, or whatever – and within four issues I was the sole editor. I've been there ever since," added Carlin.

There were three Superman titles (*Action Comics*, *Adventures of Superman* and *Superman*) that Carlin inherited from Helfer. Within the constant flux of the comic book business, creators would constantly come and go. But, Helfer would keep a very tight continuity between the titles, where events in one title would spill over directly into another title.

When *Superman: Man of Steel* was added in 1991, the editor of the Superman books worked out a continuity that runs week to week. One of the ways Carlin achieves this is through a meeting of all Superman creators, called the "Super Summit."

"We have everybody that works on the books, down to the colorist, come in, and basically have a chance to have their say," Carlin said. "It's not so much a democracy in that we vote, or count hands or anything. It's not always the loudest guy who wins. It really is which ideas feel the best in the room."

An added bonus is that all the creators are fans of the character. Dan Jurgens hopped on the Superman bandwagon with *Adventures of Superman Annual* #1 in 1987. "Ever since then," said Jurgens, "I've been working one way or another on the Superman books. From there, I did a couple of fill-ins on the books. Then, when they added the third book – when they brought *Action Comics* back as one of the Superman books (after *Action Comics Weekly* reverted back to regular

SUPERMAN 75 **PLOT** **Dan Jurgens**

PAGE EIGHTEEN
Superman grabs one of Doomsday's knee spikes and snaps it off which causes Doomsday to scream in pain. It's the first time he's shown any weakness. Superman is holding one of his fists, causing his palm to bleed, at the same time.

PAGE NINETEEN
Now they punch each other at the same time--really powerful, causing the ground to shake and windows to shatter in the Daily Planet building.

PAGE TWENTY
Superman stands with one arm cocked, ready to punch with everything he's got. Doomsday is doing the exact same thing.

PAGE TWENTY ONE
They both hit each other with total, unrestrained force. Blood, flesh and bone are flying everywhere.

PAGE TWENTY THREE
Cut to Ma and Pa watching the action on tv. They're hugging each other, horrified.

PAGE TWENTY FOUR
A well beaten Ice and Bloodwynd finally arrive, and find Superman's cape wrapped around a stick as on the cover of the newsstand version. A look of horror comes over their faces and the crowd behind them as well.

PAGES TWENTY FIVE AND TWENTY SIX
Double page spread as on the left, Ice, Bloodwynd and the crowd react. Doomsday, fallen face forward is lying in the rubble across both pages. On the right Superman is sitting up slightly, looking like hell with Lois leaning down to him and Jimmy raising his camera.

PAGES TWENTY FIVE, TWENTY SEVEN AND TWENTY EIGHT
Triple pager, the left as before with time now passing one second. Superman has dropped back and died in Lois' arms while Jimmy takes the picture.

Mike--to do this I took both letter pages plus one more, probably a house ad. I hope that's okay. Me too!

Notes--In Justice League 70, which ships the same week, Ice and Bloodwynd will turn from the action as Bloodwynd senses Superman is truly dead. Ice will hold is cape for a moment and then shed a tear before giving the cape to someone. Lois ~~perhaps? The Guardian?~~ They will then go away to find their other members in tough shape, will inform them of events and have Oberon make up the arm bands.

Since he draws from his own plot, Jurgens is sparse with his directions for story. With other artists his visual descriptions are much more elaborate.

monthly format) – I started out as the artist of *Adventures of Superman*, that George Perez was writing, actually. George was not really interested. I think he only did two pages, and never dialogued either one."

Subsequently, Jurgens took over as writer of the title he was drawing, with an emphasis on humanizing Superman. "Everything is predicated on making a good story," Jurgens said. "The one thing I've said about Superman so many times is, 'It's not what he can do that's important, it's what he can't do.' That's what I like to concentrate on – wife-beater, the Metropolis mailbag story (*Superman* #76), drunken driving story. No matter how strong he is, it's a problem that doesn't have a simple explanation where he can beat somebody up."

In regard to being a writer/artist, Jurgens said, "To me, it's one job. I look at it as telling a story, and to tell a story, I write it and draw it. In the big controversy that has recently come up over writers and artists, I don't think that it's something anybody has touched on that much. It doesn't have to be two jobs." As an artist, Jurgens has cited Jack Kirby, Neal Adams, and Curt Swan as influences on his artwork.

Roger Stern, writer of *Action Comics*, started his Superman work writing a two-page center-spread drawn by Curt Swan, when *Action* was still a weekly.

"Before John (Byrne) left," Stern said, "I was working at Marvel; and I was fired. I worked with Mike Carlin when he was an editor at Marvel. He contacted me, and asked me to work for him. John asked me to work up a couple of stories – one story became the second *Superman Annual*. The next two stories were the Silver Banshee and Ravage stories." Stern takes his own tack on the Superman stories.

"Since the title that I'm working on is *Action Comics*," explained Stern, "I try to work a little 'action' in there. Even though some of the stories are introspective – Clark and Lois, Supergirl and Luthor – I try to have a page worth of someone bending steel, or having bullets bounce off of them, or throw in a car or something. Aside from that, I really don't like to hem myself in with rules. Here's what the character tells me to do, and I start plotting the story. Sometimes, the character says, 'No, can I do this instead?'"

Brett Breeding, joined the Super-crew, inking for penciller Kerry Gammill in the beginning. "Back in 1988, I had called Jerry Ordway," Breeding related, "about a piece that he was going to pencil for *Marvel Fanfare*. He had just come from what was the very first Superman summit in Ohio, and mentioned to me that my name had been brought up as a possible inker in *Action Comics*, with George Perez. George had wanted to just do layouts, and Mike (Carlin) had mentioned my name, but wasn't quite sure if I could handle the schedule. I was definitely interested and he gave me the assignment."

Breeding currently works from Jurgens' breakdown in *Superman*.

"Everything but the covers are breakdowns," said Breeding. "He does pretty tight breakdowns, pretty much everything is there. Basically, I'd figure out some of the shades and textures, and fix up some of the anatomy to give it a consistent look."

Tom Grummett took over the pencilling reigns of *Adventures of Superman* from Jerry Ordway – who still writes the title.

"About two years ago," Grummett said, "I was looking around for a second book to do, in addition to *The New Titans*. As Mike Carlin was the editor of the Titans

Bogdonave pencils

when I started, and Jerry Ordway decided he didn't want to draw the book anymore – he still wanted to write it – he (Carlin) gave me a call, because he knew that was the one series I wanted to do."

Artistically influenced by (Jack) Kirby, Grummett is a very big Superman fan. He believes that Superman reflects old fashioned values.

"Aside from the fact that everyone has grown up with him, " said Grummett, "to me, he is one of those optimistic and hopeful characters. When he runs into trouble, he goes out and solves it."

Unfortunately, Grummett believes that because of changing times, and the new wave of popular gun-toting heroes, new readers don't necessarily latch onto the character.

"Maybe, it's because Superman has had a corny image for so long," Grummett said.

The newest creators, Louise Simonson and Jon Bogdanove, former writer/artist team on Marvel's *Power Pack*, became the team on *Superman: Man of Steel* with its first issue in 1991.

"Jon Bogdanove and I were not... totally happy at Marvel," Simonson said. "What Jon and I try to do is approach it from a humanitarian point of view. We are interested in Clark Kent, the person and Superman, the person.

Being the only female member of the Superman crew, Simonson doesn't find the character difficult to write.

"I'm interested in characters and their interactions with each other," said Simonson. I don't know if that's a female approach. Superman is so much a part of the American mythos. Everyone knows who Superman is. I said in an interview sometime back, 'As Batman is the dark knight, Superman is the light knight.' He's the good guy; he's the guy who will try and do the right thing."

Jon Bogdanove, being a big fan of Superman, was initially hesitant to take on the pencilling chores.

"When I started on (*Fantastic Four vs. X-Men*)," said Bogdanove, "it was a dual editorship – Ann Nocent on X-men, and Mike Carlin on Fantastic Four. Mike was the guy that got me that job. He saw the work I did on *Power Pack*."

After Carlin went to DC, he still kept in touch with Bogdanove.

"We kind of hit it off," Bogdanove explained. "From time to time, he'd call to say 'hi'. He knew enough about my passion for the character; he knew that my son's name was Kal-El.

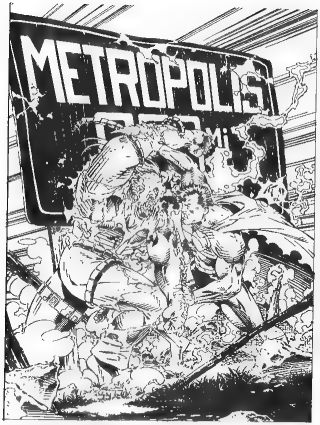
"We talked a little bit about comic books, and our feelings about comic books, so he knew how seriously I took the Man of Steel."

"There were all kinds of weird stuff going on with my friends at Marvel," Bogdanove continued, "people like Al Milgrom, Weezie (Louise Simonson) and Chris (Claremont). That began to alienate me, what happened to them."

Drawing *X-Terminators* during this time, Bogdanove said, "I talked to Mike more than I talked to my own editor. What happened was my son, Kal-El and Mike got to be friends. Mike would call up Kal-El every now and then and scheme with him – Kal-El wanted me to draw Superman – to get me to do Superman. Then, large quantities of licensed merchandise would start arriving at the house – toys, games, t-shirts – all addressed to Kal-El. Ultimately Kal-El sat me down, had a heart to heart and said, 'Papa, it's really time you went to work.' The next time Mike called, I said,'What have you got in mind?'"

Bogdanove's fondness for Superman started when he was a youngster.

"For me, (Superman) was kind of like the Ninja Turtles are for kids today," Bogdanove remembered, "only more so. George Reeves was in many ways a surrogate father for me. George Reeves was my hero. I couldn't go into a dark



room without invoking that image of George Reeves. I really wanted to grow, and be, as much like Superman as possible. I used to tie a towel around my neck, and jump off my friend's carport – just as they were afraid kids would do.

"Superman became my talisman. He became sort of a combination role model/totem to get me through hard times.

"I may be passionate about my fondness for the character, but I'm not unique; discussing things after the Superman summit, when we all go out to dinner, I was really pleased that most members of the Superman team have similar memories, similar feelings about the character."

All these players would be involved in planning Superman for the Super Summit for the next year. (In 1990, a result of the summit was Superman's engagement to Lois in *Superman* #50, which received a great deal of press coverage.)

"It's a really good atmosphere," Carlin said. "Even with arguments or disagreements, we're not arguing about each other. We're arguing about the characters, and what to do with them."

"It ranges from fun to tense, to just constant 'all-out' – having to wade through the ideas flying back and forth ", Breeding explained. "It was a little easier when it was three books. Now that there are four books, (the ideas) have to be considered by four teams. Each team now has only a one fourth input into the books, so some things are a little harder to get through."

"It has its drawbacks," Bogdanove said. "It's comic books by committee. There are 18 egos in that room. Although we all share similar feelings and experiences with Superman, we all have very different points of view; different artistic styles. We all come from different parts of the country, all different political slants and opinions. It wouldn't be possible if it weren't for Mike, who works very hard at making sure everybody is happy, making sure everyone is heard, and somehow managing to orchestrate the melee into something productive. Like any good family, we fight a lot, but we also have a lot of unity, too."

"I don't think that family is the right word," says Jurgens. "I think team is. We get along; we have our fights; but, somehow, it all gets done." In this summit, it was decided to kill off Superman.

"I had walked in with (some) ideas," said Jurgens. "One was, 'Let's really trash Metropolis. It's in rubble.' I had in mind a big double page spread you could have, of a trail of waste through the city. Sometimes, writer/artists think that way. The other idea I had was, 'Let's kill Superman!' At that point, everybody else got into the act, and everybody contributed. This is what we ended up with."

"This isn't the first time this storyline has been tried in comic books," Carlin pointed out, "so we weren't scared when we said it."

"We're not the first people to ever think of killing Superman," said Bogdanove, "but we're the first people to conceive of it as a real possibility."

The instrument of Superman's destruction is the powerful and mysterious Doomsday, rather than familiar foes like Luthor and Brainiac.

"We've seen them all try," Carlin said, "and we don't think they have it in them. They've failed enough times that the wild card event that would make this case different didn't seem to present itself easily."

"We like the idea that Doomsday literally comes out of nowhere," Carlin continued. "He's a surprise to the world. He's a surprise to the readers. He's a surprise to Superman; and we never find out where he's from."

All the collaborators had a hand in creating Doomsday, with Jurgens eventually designing the character.

"I had realized in the books we had too many cerebral villains," Jurgens said. "Brainiac had mind powers. Luthor was a businessman. We didn't have anybody who could go toe to toe with Superman. We needed a primal kind of guy. That's when everybody started to contribute. We formed the concept of Doomsday, and started sketching various things. I did two quick character sketches that later became the design for Doomsday."

After the concepts are all settled, Carlin

Superman bursting through the wall at the DC offices.

co-ordinates the title.

"The hardest part about coordinating the stuff now, is that the actual meeting has grown to about fifteen or sixteen people," Carlin said. "I have a folder system. Every single creator on the books has a folder. Every single paper that comes into the books is Xeroxed. I don't have to do the coordinating because the guys do it themselves. They get a package a week. They'll go through a package, organize it, (and) put books where they belong. They're constantly kept up to date. That's a great system, so they do a lot of the work for me.

"We have people striving to do better work because of a real healthy competition. They're constantly seeing the other guy's version of something, and being pushed even in jealousy, to do something as cool. I think it's a great system.

"As time goes on, people drop out. We get a new element every time we have a new creator. It brings a new life to the stuff, and it keeps everybody on his toes."

After Superman's death in *Superman* #75, the books will continue for two more months, as characters, superheroes and civilians alike, mourn the passing of the World's Greatest Superhero.

"I've read the plots for the issues after he dies," said Carlin, "and they're the best plots that the guys and Weezie (Louise) have ever written. Every one of them hits you right in the heart, and chokes you up, and I feel real corny saying that."

Carlin acknowledges that comic books are taken more seriously now, and applies that to his approach to Superman. "We try to, like a TV show," said Carlin, "reflect emotion, create emotion. If we succeed in doing that – whether it's to laugh with Bibbo, or to cry with Lois – that's what we're here for."

The "Funeral For a Friend" storyline, presenting the aftermath of Superman's demise and how it effects the world, will run through the titles, ending in *Superman* #77. The Superman books will be put on hiatus afterwards, with a "possible" resurrection for the Man of Steel. While this is undecided, what will the creators be doing?

"We have special one-shots planned," said Stern. "Some I don't have to do any work on, like the *Superman Gallery* – like the *Batman Gallery* – (with) classic covers that will fit a pattern. We are also, I believe, going to be doing an issue of *Newstime Magazine* devoted to the death of Superman. Here's all the graphs showing how this will affect Metropolis' GNP (Gross National Product), all that silly stuff. Then (I'm) doing a double-size, called *The Legacy of Superman*, which will be five 11-page stories of the other heroes in the Metropolis area, trying to fill in the gap now that Superman is gone."

Breeding hopes to take a vacation.

"I thought that getting past this (Superman storyline) would be the hump," said Breeding, "but with the media storm that has hit, we don't think that we are going to get a breather until the next two issues are done (*Superman* #76-77)."

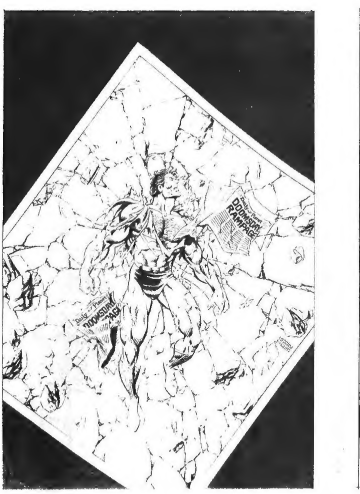
Grummett won't be twiddling his thumbs.

"I've still got lots of Titans to do," Grummett said.

Simonson has numerous other projects to keep her busy, involving both the religious and the fantastic.

"I'm working for Marvel," Simonson said. "There is a religious publisher called Thomas Nelson, and they're doing a comic book life of Christ, which I'm in the process of adapting at the moment. Mary Wilshire is drawing it.

"I'm also doing – although I haven't



started it yet – a Star Wars epic for Dark Horse. This is story set about 300 years before the movie began."

Jurgens will deal with the death of Superman in *Justice League of America*.

"One of the things that hasn't really been given much publicity at all is that there's going to be an entirely new Justice League, as some of the members have been reduced to nearly 'next to dead'.

"Wonder Woman joins, and sort of takes Superman's place. The other new members are: Black Condor, the Ray, and Agent Liberty."

Carlin plans to explore the after effects of Superman's death.

"One of our specials is a *Supergirl/Team Luthor* one-shot to explore what they're up to while Superman is gone."

Bogdanove hopes Superman is resurrected from the dead.

"We all have ideas on how Superman could come back," said Bogdanove. "I wrote up a proposal a couple of days ago, but there are an awful lot of ideas. Some of these ideas have come from the fans.

"I'm pushing for a comeback on the condition that things just don't go back to the status quo. Three months down from the comeback, I don't want it to be as if it never happened."

According to Bogdanove, possible scenarios include: Lois dating someone else, and anoxia damage to Superman's brain upon his resurrection.

In closing, Bogdanove said of Superman, "Despite the fact that the average Punisher reader thinks he's a dork, he's still so tied up in our national identity, and an icon of American culture, that he still gets press if something big happens."

For Further Reading on Superman, We Suggest the Following:

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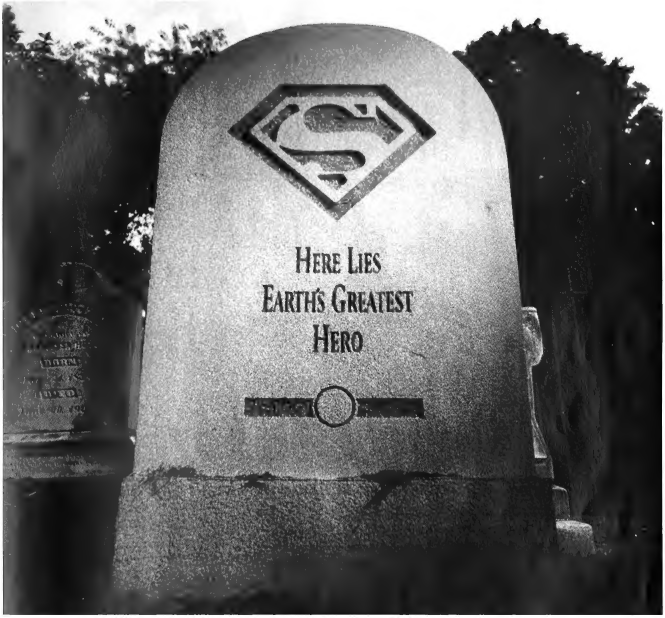

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